

THE ETUDE

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THE OCEANS of print are so vast that it has long since become impossible for the most receptive mind to do much more than wade on the shores. Once, in an English university library, there was pointed out to us a gentleman of noble birth who had spent his life in reading the literatures of as many tongues as his working days would permit. He was well along in years and had covered only a portion of the contents. He read only for his own delectation and gave no indication of putting whatever he had retained to practical use.

Because of the vastness of the literature of the great peoples of history, digests of all descriptions have been written, and unless you have read through the "Encyclopedia Britannica" you can form but a slender idea of what has been put down with the chisel, the stylus, the quill, the pen, the printing press, and the typewriter. We look out over the vastness of the literary waters to a far distant horizon and realize how impossible it is for us to have much more than a fragrant aroma of the ocean.

Consider, for instance, the great literature of Russia -- the powerful Alexander Pushkin (1799-1837); the poetic realist, Turgenev (1818-1883); the sympathetic Dostoevski (1821-1881); the realistic Gogol (1809-1852); the revolutionary Gorki (1883-1936); and the towering Tolstoy (1828-1910). This enormous reservoir was, until recent years, unavailable to more than a small section of the Russian people, owing to the widespread illiteracy of the population. Since the coming of compulsory education through the Soviets, millions have been reveling in the powerful works of the foremost Russian writers. Despite the excellent translations now available, a relatively small part of the American reading public has done more than view distantly this immense treasure house.

Many of the writers are dialectical. A debate or an argument fascinates them, even when the writer debates with himself over his own theories. They like to lay down a hypothesis, whether they believe in the hypothesis or not, and prove a point. Some of them remind us of the early theologians, who used to revel in determining the number of hairs in St. Peter's beard, or how many angels could stand on the point of a pin.

Count Tolstoy, for instance, played the piano very well indeed, it is said, and found great enjoyment in his music. His educational and cultural background was that of a member of the aristocracy. His early life was brilliant and joyous. But after trips abroad he became disgusted with the materialism of western



TOLSTOY AS A YOUNG OFFICER
IN THE CRIMEAN WAR (1856)

civilization and gradually developed a philosophy of his own, turning to the most ascetic kind of Christianity, eventually even believing that it was necessary for him to leave his wife to live a life of poverty and practice his devotions and abstinences. To this period belongs his studied and carefully documented "What is Art?" In this we find the following amazing statement (Reprinted by permission of Oxford University Press and the trustees of the Estate of Aylmer Maude, translator):

"For the production of every ballet, circus, opera, operetta, exhibition, picture, concert, or printed book, the intense and unwilling labour of thousands and thousands of people is needed at what is often harmful and humiliating work. It were well if artists made all they require for themselves, but as it is, they all need the help of workmen, not only to produce art but also for

their own usually luxuriant maintenance. And one way or other they get it, either through payments from rich people, or through subsidies given by Government (in Russia, for instance, in grants of millions of rubles to theatres, conservatoires, and academies). This money is collected from the people, some of whom have to sell their only cow to pay the tax, and who never get those aesthetic pleasures which art gives."



TOLSTOY IN HIS OLD AGE
"War is not some particularly good affair,
but a vile and criminal business."

value of Art cannot be measured by any economic yardstick. It is so immense in every direction that all material results are insignificant. The entertainment, the relaxation, the consolation, the inspiration, the exaltation are priceless.

From a material standpoint Tolstoy's statement is an illustration of the age in which he lived. He saw the millions of serfs, bent to the soil, scantily clad, and famine stricken, while the royalty and nobility lived in wanton luxury. Because music, painting, the drama, sculpture, architecture, and the ballet were convenient canals for much waste, and because the money spent was largely for the benefit of the aristocracy which represented an almost infinitesimal part of the Russian population, Tolstoy assumed that art at all time was uneconomic.

If Tolstoy were to come to life at this time he would see the descendants of these same serfs reveling in the joys of art in the United States. Tolstoy never imagined the radio, as we know it. He had no conception of the vastness of interest in symphonic music as it exists in America today, and of the almost unlimited

opportunities to hear great music. He had no idea of the printing processes which could carry magnificent replicas of great painting to millions of homes at a nominal cost. He saw the great masses of humanity downtrodden by greed, aggression, hate, revenge, and the worst products of man's mind and character. He saw Art. The U.S.S.R., a factor which, in opinion, may be of Communism, has ranked artists of all kinds among the most important assets of the State and has given them most generous financial rewards.

From an economic standpoint, music alone provides a revenue which would stagger Tolstoy. This revenue, in the United States, has now been estimated by some reliable authorities to be over a billion dollars, and by some Chauvinists, at over two billions. Thus, Art

provides livings for large armies of people in the various cultures in which music has an essential part. That music which has turned imperatively to music as one of the great factors in making life sufferable in an age of horror.

When he left his home with his daughter Alexandra, Tolstoy deserted, on principle, the conventional civilization of his day, with the hope of living the life which he believed ideal. He sought and found it in the dunes. He had soon won the respect of this dune community, which he preached simplicity, but if he had his reason he could not be blind to the fact that none of the mighty czars had anything like the privileges which come from the rich treasures of art and which are now available to all at slight cost. What good is life without Art?

What good is Art? Let Théophile Gautier answer: "Tout passe. L'art robuste seul a l'éternité." ("All passes. Robust art alone has eternity.")

Here Comes the Band!

THE DAYS when troops went into combat with the roll of guns and the blare of trumpets are gone. They do not advertise their approach with music, now. Every bandman must now be a base and tame as a field mouse. When the steel begins to fly, the bandmen are called into action just as any other GI Joe. Captain William Kearney of the Public Relations Office, Camp Lee, Virginia, has sent us the following U. S. Army release, and the picture presented below shows the bandmen without their instruments, armed and ready for action.

Music is a powerful morale factor in the life of GI Joe. As the combatant factor has lessened, the Army trains its bands to follow the troops to the combat zone, so that battle-ready men may be entertained by music which runs the gamut from boogie-woogie to symphonic concertos.

First duty of the bandman is to be a good soldier, and at Camp Lee's Army Service Forces Training Center, the 328th and 323th ASB bands receive battle conditioning training no less rugged than Quartermaster

troops who drive trucks, work in laundry units, or in any of the other specialized Quartermaster fields.

The combat conditions, however, are not the only strenuous hours of drilling that are no strangers to Camp Lee bandmen. But in addition to these basic duties, they play for retreat parades and other army functions, maintain a regular schedule of concerts, and are called upon for such diversified tasks as presenting their talent to boost the sale of war bonds.

Recently the bands spent two weeks at A. P. Hill Military Reservation, near Fredericksburg, Va., where they learned to operate in the field under simulated combat conditions. They took forced marches, learned how to solve compass and combat problems, lived in "pun" tents, ate from mess gear, wore gas masks, used helmets and automatic pistols at all times. Their regular schedule was supplemented by two open-air Sunday evening concerts for the trainees, and two concerts for soldiers confined at the Reservation's Station Hospital.

The band units were organized in 1941. Lt. Farnham,

camp music director, and 16 bandmen have been with the organizations since that time. Leader of the 323th band is Walter H. Simon, recently assigned to the band. Chief Warrant Officer Edward K. West heads the 328th unit.

Lt. Farnham, whose home is in Boston, Massachusetts, was formerly with the Detroit Symphony Orchestra as first violinist and soloist under Gabriellewitsch. He studied violin at the New England Conservatory, Boston, under Harrison Keller, pupil of Leopold Auer. Later, he studied at the American School of Music at Fontainebleau, France, under the late Guillermo Romo.

He was first violinist with the Philadelphia Orchestra for ten years under Leopold Stokowski and Eugene Ormandy. Lt. Farnham was appointed Director of Music for the Army Services Training Center upon his return.

Mr. West is former head of the Department of Music at Berea College, McKenzie, Tennessee. He is a graduate of Muncie State College, Kentucky, and later Phi Mu Alpha, National Music Fraternity. He has played under the direction of Glenn Cliffe Baumham, Harold Bachman, and Dr. Frank Simon. His home is in Highland Park, Illinois.

Mr. Simon, whose home is in Arlington Heights, Illinois, played violin in the Civic Orchestra of Chicago under Dr. Lange. He received his Bachelor of Music degree at the American Conservatory of Music, and his Master's Degree at Northwestern University. He is a member of the Pi Kappa Lambda, national music honorary.

All of the bandmen had previous musical experience before coming into the army, many with top-flight bands.

When the 328th and 323th ASB bands go overseas, they will entertain other branches of the service in probably to be broken into smaller units, so that these, while others are giving a concert to troops in rest areas behind the lines.

Have You Met Her?

by Lillie M. Jordan

MRS. A., WHOSE DAUGHTER had been ill for some time, decided to place the setting forth to keep the first appointment with him, and looked over the door of her medicine cabinet filled with liquids or capsules. There she placed in her handbag. Arrived at the physician's office she remarked, "These are all good drugs, don't you see? I don't feel that anything should be wasted. So please medicine."

Does this sound like an imaginary incident? It is, of course. But the experienced teacher will have no reason to doubt the authenticity of the case that follows.

Mrs. B. has engaged the services of a new music teacher for Betty. Betty arrives at the studio with a large package under her arm.

"This sheet music and these instruction books," the girl explains, "are what my sister and I have with our best Mother thinks I ought to learn to play them better. Then there are these torn or pencil marked at all because those were the ones the teachers didn't care to use. Mother says she hopes you won't ask her to buy any more. We can guess what a doctor would reply to Mrs. A. Mrs. B. under analogous conditions.



THE FIGHTING BAND

"FORWARD MARCH WITH MUSIC"

A schoolgirl friendship and a chance remark is a vocal teacher's studio are the foundations upon which has been built one of the most significant musical developments of modern times. Victoria Anderson, with her uniquely rich guitar, and Australian singer, have succeeded in launching what may be a world-wide revival of duet singing. They have toured the world from Hong Kong to Maine, offering their unique programs of duets, and wherever they go they leave behind them a new cycle of enthusiasm for duet singing. The result has been a marked increase in interest and in a popular desire to imitate them. Miss Anderson and Miss Morris were friends in their native Melbourne. Both have fine voices, both studied singing, and presented themselves to the world together to carry their message under the distinguished Melbourne Philharmonic. At that time, they had no thought of singing together. Each was preparing herself for a solo career; but since they were friends, their discussions were together often referred to each other's lessons. At one time, Miss Morris sang a solo, and when they tried to sing together, they had never sang in ensemble, they were not even sure that they had a duet among their music; still, they promised to get hold of one to see what would happen. The first performance of the two voices was made by the remarkable blending of their voices and the sympathetic unity of musical approach which colored their interpretation, and advised them to specialize in duet singing. After some eight years of study with Mr. Green, the English Duo was formed, and they have traveled the world, appearing in their home and traveled back to Australia and they were engaged by the Australian Broadcasting Company for a broadcast-and-concert tour of their native land. The following year, they were requested to sing at the opening of the Commonwealth Games in New Zealand. Hong Kong, Australia, and America. They made their American debut in 1940, at Town Hall, in New York City. They have toured the United States and Canada several times, appearing in the chief music centers and ranking as distinguished entertainers, with calls for encores. They have also sung at the White House and before members of the British Royal Family at Government House in Ottawa. In addition to their singing, Miss Anderson and Miss Morris have developed their own research, conducting musical researches in duet music, and have traveled all over the world, and bringing to light songs that have lain forgotten for centuries. Although their vast collection of program numbers includes music from every land and every language, they give preference, however, to the old English, French, and German. Miss Anderson and Miss Morris have published a book of their song discoveries, and have prepared an album of Victor recordings. In the following conference, The English Duo outlines for readers of *The Ensign* the value of duet singing, and the means of making it successful.

—ENRICO'S NOTE.

The Art of Duo Singing

A Conference with

Victoria Anderson and Viola Morris

The English Duo

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT



VICTORIA ANDERSON



VIOLA MORRIS

IT SEEMS a bit strange to find duet singing looked upon as something "new." Miss Anderson can say, "because it is new" to the oldest forms of music making. It found its place, flourishing in Elizabethan times, and continued as one of the most widely accepted and truly popular forms right down to the Victorian period, when there came a sharp decline of interest due, no doubt, to the rather sentimental and unusual character of the songs of that era. The decline, however, did not last long. Duet singing, despite being old, two-part singing, is still there, and, despite its decline, delightful to listen to because of its richness of harmony and color; and delightful to perform because of the added pleasure that always results from the sharing of agreeable activities. It is hard to find the reason this form underwent a temporary eclipse."

Preference in Personal Music Making

"The chief reason," said Miss Morris, "is due to the gradual change in world living conditions. Formerly, people made their own amusements in the home, and music ranked as one of their chief forms of diversion. Now, with the advent of radio, motion pictures, and all sorts of 'ready-made' pleasures, people are less inclined to do things themselves—although within these recent war years, the pendulum seems to be swinging again. In the other direction, for the past six years, there has been a strong trend for self-activity and personal participation in music. Who knows, perhaps we shall again see the home-music interest of Pepys' day, when house servants were engaged with an eye to their singing abilities as well as to their domestic accomplishments, and when the great Pepys himself devoted one of his diary entries to the gifts of his wife's maid who had such a ready ear, as he put it, that she could learn to learn and repeat Henry Lawes' song, *The Lark*,

after only a few hearings! And that was, indeed, an accomplishment, for that song is a difficult one. But whether or not we ever get back to such preferences, it is encouraging to see the very genuine interest that does exist in personal music-making; and for those who have this interest, there is no finer form of expression than duet singing."

"Duet singing is a form of ensemble music," said Miss Anderson. "And as such, it is very reliable as a trademark. The greatest pitfall lies in the approach whereby two singers come together as soloists and simply sing at the same time, each asserting himself in a sort of survival of the fittest" manner, and out-singing or out-interpreting the other. Such an approach is wrong and unusual and utterly destructive of the purpose of duo-singing which is the almost simultaneous and equal expression of two voices. In the duet team, there is to sink their individualities into each other so that a new group personality results. Our own system is to do our vocal work entirely separately (quite as the musicians in an orchestra practice separately), and then to come together for planning and discussion after each of us knows her part of the song upon which we are at work. Thus, we work out our interpretations, arguments, and so on, and then, when we are ready to arrive at an interpretative pattern on which we both agree. Only then do we begin to sing together, practicing, repeating, drilling, and doing whatever is necessary for the full, expressive projection of the interpretative concept which is neither 'hers nor mine,' but 'ours'!"

"There are a number of points which does begin to make it helpful," observed Miss Morris. "First of all, duet singing must represent as nearly perfect a

blending as it is humanly possible to achieve. Hence, great care should be taken in the selection of a singing partner. It is good to combine voices that go well together, that blend well. This does not at all mean that the voices must be similar—quite the contrary! Excellent blending can often result from a contrast of voice quality.

Congenital Personalities

But the voices are not the whole story! It is of the greatest advantage to sing with a partner who is basically congenial—not necessarily one who agrees with you on every point, but one with whom you can share thoughts, with whom there is no antagonism. The kind of person you would invite on a long country hike is the kind of person you should sing with. Miss X, for example, may find that her voice blends beautifully with that of Miss Y, but Miss Y detests Bach and abhors Bartók—whose differences of approach will nullify the blending of voices. In third place, then, it is a great advantage to sing with someone who has had the same kind of training. We were much interested to learn of the experience of a vocal trio, two of whom had studied with the same teacher, and the third of whom had worked with someone else. Obviously, the two who sang well together without actually doing anything—certainly no rehearsals were needed to blend in the third! Obviously, it isn't too important to try to learn which was 'right'—there is only one right way of singing and that is the way of firm breath support, sound phonation, and full, free projection. The core of the trio's difficulties lay in dissimilar approaches; it is possible, of course, to develop unity of approach; but the task is lightened when unity already exists through similar

preparation. This is a very important point. "We had a gratifying experience of our own," put in Miss Anderson. "In Brisbane, one of our broadcast programs was recorded on a graph which showed all the vibrations—whether of high tones or low, whether of forte or piano passages—to be absolutely parallel throughout. In addition to basic good singing and careful ensemble teamwork, the duo singers should possess great clarity of diction. The words must reach the ear, and in this its listeners are entitled to the last word. The most beautiful vocal presentation loses in effect if the words are unintelligible. Thus, the duet team must work as a team quite as the choir does, striving for absolute synchronisation of attack and release, and for absolute clarity of pronunciation."

Perfect Teamwork

"There is no one method of securing the fluency of ensemble teamwork that is the first requisite of duo singing," Miss Morris went on. "Besides the gentleness and the similarity of twining of which we have spoken, a great deal of practice and observation is necessary. In that practice, one gets to know one's partner's ways of breathing, of moving the larynx, and the like, and then adapts to them. If you notice your partner taking short breaths, for example, you gradually let go of your own phrases—you don't choose that moment to hold on! We have sung together so much that we are both conscious of making adjustments. We don't copy rhythms, and we don't hodge each other.

when to begin; over a period of years, we have simply worked into each other's ways. That is what the singers must learn to do. But even at the very beginning, a great deal of fun results from the learning!"

"As to the duet literature," observed Miss Anderson, "its richest period is that of the late fifteenth, the sixteenth, and the seventeenth centuries, which take in the works of Purcell, Morley, Lowes, and many others—and, for that matter, in Italy, France, Germany, etc. The Romantic era also has given us some beautiful duets, especially those of Schubert, Schumann, and Brahms. Then comes the Victorian period which, in England, at least, is poor in two-part music; and finally we come to modern times which again show an improving in good debts."

"For those who are starting out in duo work," suggested Miss Morris, "it is a good thing to begin with the simpler works—and since many of the earlier songs and madrigals were written especially for school and school singing, this is a good place to start. Also, the 'Duet' section of the book contains some of the less experienced duos. Among any of the two-part madrigals made a good start. Also, there is Thomas Morley's *April Is My Mistress*. *Faç's*; *Sounds the Trumpet*, which Purcell wrote in 1694 to celebrate the birthday of Queen Mary, the wife of King William of Orange; Schumann's *To the Evening Star*; and Thomas Dean's excellent *When I Walked in the Land*. Those are excellent introductions to the habit of duo singing. Once the habit 'takes' a vast amount of enjoyment can result, both to listeners and to the singers who will experience a pleasure of personal participation in shared activities which nothing can surpass."

Beethoven's Martinet Teacher.

by Dr. Alvin C. White

JOHANN GEORG ALBRECHTSBERGER, whose dry and stereotyped compositions have long since been consigned to the dust heap of musical art, was the teacher of no less celebrities than Beethoven, Hummel, Moechles, Wieg, Seyfried, and others. He was born in Vienna (Klosterneuburg), February 3, 1736, and died there March 2, 1809.

He held positions as organist and music master in many small places and for twelve years was located in Mölk where his fine playing attracted the attention of Emperor Joseph. In 1772 he was engaged in Vienna as "Regens Chor" to the Carmelites and in the same year was appointed court organist. He became Kapellmeister at St. Stephen's Cathedral in 1783.

His important theoretical writings, complete editions of which were published by one Seyfried, include: "Orthodoxe Anweisung zur Composition" (1799 and 1818, French edition, 1801); "Die musikalische Methode, den Generalisimus zu erlernen" (1792); "Clavier-schule für Anfänger" (1808); and other smaller works. Of his two hundred and forty-four compositions, only twenty-seven have been printed, including piano sonatas, a quartet, a concerto for piano, two violins and bass, organ preludes, and quartets, quintets, sextets and octets for strings. Manuscript scores, in the possession of Prinz Esterhazy-Galanthia, comprise twenty-six masses, four three-graduals, thirty-four offertories, six oratorios, twenty-eight trios, forty-two quartets, and thirty-eight quintets for strings, including a great variety of church music. A selection from his instrumental works was published in "Denkmäler des Tonkunst in Österreich" (Monuments of Austrian Composition), volume sixteen, 1890.

His best known work is his treatise on "Composition and Thorough Bass," edited in English by Sabina Novello.

Albrechtsberger apparently was disgusted by the innovations of his genius pupil. As he wrote: "He has learned nothing, and will never do anything properly. However, enough was left in the conflict between teacher and pupil to result in the publication in Paris in 1832 (five years after Beethoven's death), of a book of his contrapuntal exercises with Albrechtsberger. This was republished in an edition edited by Notz Bohm in Germany in 1871."

The dull, arid material through which the preceptor dragged his pupil is evidence of the struggle of Beethoven—but when Beethoven had finished, he “knocked counterpoint”.

New Keys to Practice
by Julie Mason

V
Begin with easy pieces in easy keys, playing slowly and without much effort. In resuming practice it is important, not how strenuously or how fast you play, but simply that you play. Keep your fingers moving—attempting real practice. Getting back into activity, a marathon runner first walks often before he runs; after an idle season, a baseball player first exercises his muscles repeatedly, before he swings a bat.



BEETHOVEN NOT EVEN TOUCHED

This amazing picture of the statue of Beethoven standing in the ruins of his birthplace at Bonn on the Rhine, which was subjected to severe bombings, is all the more significant since his famous motif — — — from the Fifth Symphony, was the musical victory motif of the Allies from the beginning of the War. Beethoven in heart and soul was a democrat, hating tyranny, oppression, and injustice to Men. Was this statue preserved by an accident, or was it saved by the shrewd intentions pin point bombing of American flyers?

"FORWARD MARCH WITH MUSIC"



LEO REISMAN

Let's Clarify Music Teaching!

An Interview with

Leo Reisman

Distinguished Violinist and Conductor
Musical Director, the Waldorf-Astoria, New York

SECURED EXPRESSLY FOR THE ETUDE BY BENJAMIN BROOKS

Leo Reisman is a native of Boston, where he attended the New England Conservatory of Music and grew up in the shadow of Symphony Hall. He has organized and directed professional orchestras of his own since his twentieth year. At fifteen, he played first violin in the Baltimore Symphony Orchestra. A year later, he founded his own dance band, which opened at the famous Savoyette concert. In 1922, Mr. Reisman presented the first orchestral radio show ever broadcast. That performance was seen on the radio station WJZ (then broadcasting from Newark, New Jersey), but Mr. Reisman soon returned to Boston, where he was active in the development of Station WBB. Leo Reisman established the basic patterns of many orchestral radio shows, and created the *Paul's program*, the *Philip Morris program*, and a dozen others. In 1930, he organized the *Music Makers* radio group, which included the *Music Makers* radio orchestra; one group was the *Rocettes* and the other, Leo Reisman and his orchestra. At present, Mr. Reisman manages to combine his radio work with the directorship of all music at the *Waldorf-Astoria*. As the result of his own thorough training, his vast experience is engaging and developing orchestral musicians, and his frequent contacts with ambitious youngsters who want to become musicians, Mr. Reisman has acquired some challenging opinions on music teaching. These he outlines for readers of *The Etude* in the following conference.

—ENRICO'S NOTE.

THREE IS SOMETHING radically wrong with our music teaching. The number of well-trained musicians who have acquired the skill to do superior work is small. Many professionals show mechanical deficiencies in their work. And look at the vast number of people who love music, who find pleasure and release in it, who have studied it (and devoted years of hours to practice to it) and who still cannot express themselves adequately. The reason must conclude that our study methods—our teaching methods—need improvement. The musical strength of a nation derives not from its few successful virtuosos, but from the people as a whole. When they, despite a great expenditure of time and money, so often fail in attaining the capacity to express themselves adequately in music, we must seek the cause. Why do they fail in their goal? What is their goal? What is the func-

tion of music to which they give so much study?

To my knowledge, none of our great conservatories or schools has stated a definite explanation of the object of music in the scheme of living—a philosophy of music. Music is a profession; it is also a valuable means of self-expression; but it is something infinitely greater. To me, music must serve the people, as one of the

important stimuli which inspire man beyond himself: a sort of "benediction of life" which spurs men to attain new heights of accomplishment. With such a philosophy, I believe that the musician (whether he be professional, teacher, or student) should concern himself with those important aspects of his calling which transcend both self- (Continued on Page 472)



THE WEDGEWOOD ROOM

Where much of New York's social life finds its interesting activities. This is the home of the Reisman Orchestra.



THE WALDORF-ASTORIA

The famous New York hotel on Park Avenue is the successor to the old Waldorf-Astoria on Thirty-fourth Street and Fifth Avenue. The church building at the left is the new St. Bartholomew's.

"Mr. Piano" Writes His Autobiography

As Told to

Kathryn Sanders Rieder

HAVE YOU ever opened my case and wondered what all those things were and wondered just how I worked? Keep that case open a minute and I'll try to answer some of those questions, for I am really more remarkable than you might suspect. If you really want to appreciate me, your piano, just look at some of the fine engineering that goes into me. But I realize that you will have hard struggle to become the fine modern piano of today.

It is hard to say just how I did begin. Some say it was when an ancient hunter strung the twang of his bow string as his arrow went winging and plumped the taut strings into gounds to make the sound louder. Some think it was when he added hammers to strike those strings. But my first real ancestor was born in Padua, Italy, in the brain of Bartolomeo Cristofori, early in the eighteenth century.

Those brought heavier demands on me, for the music was developing greater complexity and the players were growing very skillful. You should have heard the pianists and audiences complain about having to wait in the middle of the concert while I was tuned again. But I simply coaxed and begged them that I had to have a rest and could not stand under the pull of the strings. Then they gave me a metal frame, more elastic strings, finger pins and I could really hold those strings in time right through the concert.

How well I remember those glorious days of the eighteenth century! My purchase was an event to families and friends then. When I was completed everyone was delighted with joy; it was the occasion for a festival. Long weary months of labor by hand were over and the workers believed in a celebration worthy of their achievement.

An Occasion for Celebration

I was placed on a wagon festooned with flowers, and drawn by befeasted horses. A fine hand led the procession blaring forth triumphant music, followed by me, the resplendent piano. I can tell you I was proud. Next came the maker, "the man of the band," carried on the shoulders and all apparelled. Behind him came the musicians and other persons of importance. Jubilantly we made our way to the home of the new owner, where another joyful group awaited us. The minister prayed and blessed me. The head officer of the town made an address. So did the druggist and others of importance. A chorus of people sang. Then I was carried to my new home while the band played and the people were in a狂喜 (rapture). We then commenced the celebration with a piano concert and dancing.

Today it's not so much fun but modern manufacturing methods have taken a way much of the toil and the uncertain results of long ago. Today I am a feat of engineering genius; I can't forget that. They still do much hand work on me, however, and individual planning is still involved.

You ought to come to a piano factory sometime and see how I am made. Did you know I am made together with my eyebrows? I am surprised at the amount of glue there is on me, and the case they take in choosing and handling the wood that goes into me. The wood is selected with almost as much care as wood for violin. Certain workers are given the highly specialised job of striking blocks of wood and selecting them whose vibrations give a promising sound. You heard them say that these men must be able to detect any faulty pieces instantly

One of the important places where I need wood is my sounding board. You see I have to amplify that weak initial sound made by a hammer striking the string. This sound is carried (by my bridge) to my sounding board whose greater surface repeats and enlarges the tone and volume. For you see, wood is used for my sounding board are spruce, pine, maple, oak and mahogany. They take strips of this wood (and it has been seasoned from three to ten years) to the drying room and treat it to great heat. Then they store

My sounding board is at the back if you have an upright piano. It forms the backbone of the grand piano. I like it made up of strips of spruce three to four inches wide, and running diagonally. These strips are made one-fourth inch thicker under my thick bass strings. This makes a slightly waving surface which does wonders for my "voice." Maybe it seems silly to think I am "anxious" about this but I had to learn through long experience that it pays to be particular about it. The grain of the wood in my sounding board is important. The grain runs from the bass corner to the treble, glued so that the fine grain lies under the bass strings and the fine grain under the treble. On my sounding board they glue three pieces of the treble of fine wood which I must have if I am to retain that many sound you dislike so much.

My frame is really the foundation of my whole make-up. In uprights that is the rectangular section with the cross sections for strength. In grands, the strips of wood radiate from a common center and extend to fill out the case. My frame holds all the rest. The terrific strain of the tension of my strings must be resisted by the frame. My frame is glued to the wrest plank in which are placed my important tuning pegs.

Casting the Plate

There is a little more I would like to tell you about my life. There's that iron plate, a casting that holds my entire structure in line. It is held to my sounding board by bolts placed with consideration for the best sound. This iron plate I need for it contains the hitch pins to which my strings are attached.

You would like watching the casting of this plate for it is a delicate task. The dimensions must be exact and coincided with highest fidelity if I am to be a success. The plate is cast of a wood mold. The mold must be an eighth-of-an-inch larger than the finished plate to allow for the shrinkage of metal as the plate cools. The mold itself was made from a larger for the same reason.

The casting which withstands such tremendous pressure are a problem in themselves. They are made to fit to which they are to be tightened and the pitch will sound. My lowest bass string vibrates only a times a second. The top vibrating 2,145 inches on that high string.

The men who make my strings are clever. They string thirty-two feet long to produce my lowest bass note. They accomplish the (Continued on Page 479)



CRISTOFORI'S PIANO (1720)

This famous instrument is in the Crosby Brown Collection at the Metropolitan Museum of Art, New York, which has generously furnished The Buds with this photograph.

the wood in dry places to await use. When they take the wood from the storage room it has to be sawed into widths all less than six inches. These must then be glued together.

A Complicated Process

This gets a little complicated, as I have suggested before, I am not a simple instrument. They cut some of my wood pieces with the grain, running up and down, others with the grain of the wood running side-wise. In parts where I need greater strength they get this by gluing pieces with the grains in alternating directions. I am much more comfortable with my wood glued in this alternating fashion, and because of it I seldom have any trouble with warping as I used to. In my parts where the vibrations I have to have the grain carefully matched in order that my vibrations follow an uninterrupted path.

Building an Orchestra

A Conference with

Karl Krueger

Conductor, Detroit Symphony Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY VERA ARVEY

At the end of ten years as conductor of the Kansas City Philharmonic Orchestra, Karl Krueger resigned with the intention of devoting himself to a musical project in New York. He was immediately approached to conduct the Detroit Symphony Orchestra, and came back to do this; and he was appointed for his appointment and for his first engagement. Mr. Krueger has been with the Kansas City Orchestra, in addition to January 1, 1894. He studied at Kansas State University, the University of Vienna, and the University of Heidelberg. Robert Fuchs was his teacher in composition. He was a violoncellist and an organ virtuoso before he began to conduct. He is a conductor of unusual merit, highly regarded in America and abroad. He has conducted some of the great orchestras in Berlin, Hamburg, Italy, Latin America, and the United States. Mr. Krueger speaks with the authority of one who knows every important detail of orchestra building. In musical aspects as well as its place in community life, he is a native musician who is making other citizens aware of the contributions Americans can make to American life. He has just signed a new contract, for ten years, as conductor of the Detroit Symphony Orchestra.

—Editor's Note.

THIS ARTS represent the richest treasure house of the world. As such, they assist, not merely to give entertainment, but to give a longing common to all human beings. Hence, when I set out to build an orchestra, I have in mind an institution which will bring the greatest in music to the layman as some of the other arts do through their great collections. I try to weave it into the fabric of the life of the city in which it lives. I do this so that it may have as much influence on the public as possible with the musicians of the city, because I want the orchestra to reflect intimately the spirit of the city.

The orchestra should be the great moulder of musical taste in any community. It represents the most expert and the most highly polished institution to be found in a city. Ninety-five per cent of the practical success of an orchestra lies in its artistic excellence. If the orchestra is really superior in what it offers musical, it can have a share of the public.

In Detroit I great hope, first of all, to conduct an orchestra which truly serves the spiritual and aesthetic hunger of the millions in this great city. Over ninety per cent of the old personnel of the Detroit Symphony is in the orchestra at the moment. Second, I hope, in time, to develop an orchestra which is as characteristic of Detroit that it can never be mistaken for anything else. Third, I hope, never to let Detroit, to have the most important and more freest with color in the orchestra than I have ever hitherto been able to do. The modern orchestra has, to me, several very severe gaps in its composition. Instruments which should be in it have been, over the years, gradually dropped. There are so many potentialities, limited only by one's imagination, of developing the orchestra to the last detail. There is nothing stagnant about the constitution of this orchestra, as you find it at present. It must be a fluid, continually evolving instrument. Finally, I hope that this orchestra may become more and more a mouthpiece for the American composer.

As to program-building, I have three chief aims. First of all, to bring esthetic and spiritual nourishment to every type of listener. Second, to build a program which has uses for the public. As a program is like a bit of sculpture. Third, to give adequate representation to all types of music and to all worthy

composers. It is a mistake for any country to insist on the imitation of a native work on its program. My principles in this respect is as MacDonald once expressed it: "I don't want my music played merely because it is American music, but if it is thought to be good music."

A Disappearing Handicap

The chief difficulty facing the American-born conductor is a lack of appreciation of his art. The American audience is absolutely without prejudice toward a conductor because of his American birth; there is still a tendency on the part of a large portion of our population to mistrust its own judgment. This portion too frequently seems to depend on a trademark which it believes to be infallible, but which, unhappily, is rarely to be relied upon. The first, and most important, is the conductor's birthplace and therefore is not interested especially in the matter of an artist's origin, but only in his performance. We still have too many people who like to buttress their own lack of self-confidence by associating themselves with something foreign. But many of these people have so frequently fallen victims to their own naivete in this matter that this situation is changing.

As to the personnel of an orchestra, young musicians just out of a conservatory at the high point of their musical promise have great advantages provided they are surrounded by older men. They have a well-balanced orchestra without the older men. Their experience gives them the necessary stability and a ripe musicianship. The greatest woodwind and brass players in the world are being trained in America at this moment.

I have never learned to look at the men in the orchestra as other than fellow-artists. I have neither patience with nor understanding for those egotistical individuals who regard the members of an orchestra as merely something to be driven. It is impossible to give great performances with such a spirit, just as it is impossible to bring out the best qualities of a man. A person in a symphony orchestra, to be excellent, must be a highly sensitive man. Such a man must have a certain amount of mental elbow room,



MR. KARL KRUEGER
Musical Director of the Detroit Symphony Orchestra

otherwise he gives a distorted version of his capacities. A conductor can easily enforce the most rigid artistic discipline through the quality of his ideas. If he cannot get the respect of his orchestra through the ability of his musical thinking, he simply doesn't belong there. He is neither a traffic policeman nor a school master, nor yet a gang boss. He must be an artistic leader.

Most of the discussion about conducting is carried on by people who never stood in front of an orchestra and have little or no knowledge of the factors involved in it. It is a long subject, but one thing one can say, that the methods which are now used are not the best. They are commendable of factors so subtle and intangible that they have little or nothing to do with the discussion of obvious things relating to this which one frequently hears.

Conducting or Time Beating

When I first went to Nikisch, he began by telling me the story of his life. He was a violinist, during his early days as a conductor, used to haunt him after every performance, impurifying Nikisch to give him lessons in conducting. This finally became a nuisance, so Nikisch decided to solve the master once and for all.

"When," he asked the Englishman, "can you start your lessons?"

"At any time," said the Englishman.

"What?" asked Nikisch.

"Yes, indeed," said the Englishman.

"Well, take off your coat and we will begin."

Nikisch took a stick, beat out four-four, three-four and the other rhythms, and then added, "Now the lesson is over. That is all I can teach you."

When Nikisch said this, I was in my element. I said, "I know that you would learn to beat the various dances in a half hour. What I want to learn is how to infuse the dynamic flow of the orchestra."

"Ah," said Nikisch, "that's something else again. If that's what you are interested in, I will help you."

That was how my association with this, the greatest of all conductors, began. Nikisch, like every other great conductor that I have known, felt that conducting could not be taught, but only learned. Right. Conducting, like all creative art, has two phases: (1) the artist's conception of the work which is determined by his material, (Continued on Page 442)

This and That Concerning Radio

by Alfred Lindsay Morgan

ONCE IN A WHILE a reader writes a protesting letter against the functioning of radio. To this same radio has many deficiencies, and as one reader writes, "no lack of money, but the stations are run over a period of time, one grows rather amazed at the comparative wealth of worth-while and seldom heard music being presented upon the air. But not everyone can follow the schedules day by day. Some, like the reader who wrote us previously, are compelled to do so, as the stations are not allowed for the best part of the day. Much of the time during his evenings, he has something else to do, hence he misses a great deal of good musical programs during his time at home."

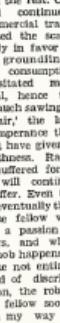
The time element in radio is an important one. It does not fit itself into our scheme of living; it asks and requires that we fit ourselves into its scheme. It is a definite factor, even over to regular commercial broadcasts. This is not to say that the strictly commercial broadcasts are not a good source for entertainment, but the individual interested in hearing a program of good music does not find this type of program answering his needs. The listener interested in acquiring a certain type of program should consider the time element. He should be intended to consider what he would have to consider the time schedule. If he plans to take in a movie, nine times out of ten, he arranges to go at a given hour to arrive with the beginning of the picture. Why not arrange one's radio listening time in a similar manner?

"If the nation-wide broadcasts of good musical programs do not fit in with your schedule, there are always others which will. Most stations have a regular time to have their radio stations which broadcast, transcribed or record programs of good music at various hours of the day and night. One has but to look at a daily paper to ascertain what is due for the day and even for the week. Because radio is there in the home to turn off whenever we do not want to listen, it is a great convenience. We do not consider it a schedule, program, like trains, which run at a given time. There is no delay, no overlapping; everything is developed to the perfect time schedule, and he who pays no attention to time finds himself jumping on the train in motion, a half hour or a quarter way through the trip, therefore missing a lot of people. It is the same with radio programs. A lot of people are interested in hearing their favorite programs are sure. But it is safe to say that the majority do not.

"In the majority of homes in this big country of ours," says one radio official of our acquaintance, "the gathering group has an always interesting, though unspoken, attitude of comparison with those of different families and friends." The implication here is that something was lacking, but this is not necessarily true. People, more often than not, are bored or indifferent not from lack of any given desideratum, but from surfeit thereof. The trouble with radio, if we must find trouble, is, as our radio editor says, that it is a "much, muchness." And a great deal of radio is too ephemeral, not enough. The music is enduring, and that is what the people who are interested mainly in radio want from radio manufacturers.

That too "much machine" of radio, says our radio friend, is something that might well heed the advice of *Hamlet* to certain players—"Nor do not saw the air too much . . . but use all gently; for in the very

current, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul, to bear a robustious periwinkled fellow tear a passion to tatters, to very rags, to split the ears of the very gods with horrid noise.



How pertinent the "splitting ears of the groundlings" — and the "Out continent." "Commercial traffic weighed the scales heavily in favor of the groundlings. Miss G. has a sophisticated mass appeal, hence the "too much sawing of the air," the lack of temperament that might have given it smoothness. Radio has suffered for it and the public has suffered to suffer. Even the mob eventually tires of the fellow who tears a passion to tatters, and when the mob happens to be a mob it is entirely devoid of discrimination, the ridiculous fellow soon gives himself away to his public. "In my way of thinking, radio has sold itself too cheaply. What might have been a splendid force for advancement of the highest ethical and moral values, has been set out to the lowest (in money, highest in wisdom) bidder, which in this case is parraphetically the lowest consumer, disseminator of cultural standards.

"What to do about radio, if one is surfeited to the point of protesting? Take what you will from radio, and for the rest, give it a turn of the dial,

"The root trouble of radio is the root trouble of most other things of potentially esthetic or cultural value in this country. It goes right back to the way we are all educated into the chasing of the dollar. Radio can hardly be blamed, if it pines on all that traffic will bear. We are still individually and collectively a nation of worshippers of the idol Success. Radio is merely another Success story in the typical American idiom."

That culture can be sold, however, to large business interests has been proved in recent years by the sym-

phonic and operatic programs which radio has spotlighted. Radio is a busy street, or as we inferred before, a busy railway center. It functions day and night. 'The good things in radio,' says our friend, 'are not appreciated as much as they might be because they are free to all men. You haven't that feeling which you are restricted to only those who are in attendance. The records cost you money, so you are prepared to get the best out of them. It costs you nothing, so you do not expect to be more critical.' That effort of fitting one's time to radio programs that one regards as worthwhile might have some of the same effect as payment for a concert performance or an opera; in the case of radio no expense other than an expenditure of time is required, but this in itself can do much toward promoting a better association.

An economist friend of ours sums up the radio situation very ably, and, in our way of thinking very thoughtfully. He says: "Those who grumble at the inadequacies of radio programs do not perceive that institutions are reflections of the culture of which they form a part. The commercialization of music and its accommodation to mass production for financial profits is simply another aspect of the dominance of the ideals of our business economy. The realization of this truism should enable us to understand the situation."

stener to be unsatisfied when "mild flavored cigarettes" and "Die Meistersinger" are presented to him in one clump. Prevailing economic convictions in the United States provide an influential barrier to the establishment of a noncommercial mode of entertainment."



AMBI CAUUSUM

lected as first-place "Symphony Orchestra," the NBC Symphony Orchestra, was selected as first-place "Symphony Conductor," the NBC Symphony Orchestra program, known as "General Motors Symphony of the Air," is an example of culture being sponsored by a big business concern.

ances, were given by Musical America to NBC's Dr. Frank Black (who leads the summer series of General Motors Symphony of the Air and the NBC program *Serenade to America*), Donald Voorhees (who directs the *Telephone Hour*), and Howard Barlow (who conducts the orchestra in the *Voice of Firestone* program). The *Telephone Hour* is a new program.

First Place honors for regularly featured soloist went to John Charles Thomas (as man soloist) and Gladys Swarthout (as woman soloist).

Four first places in Musical America's poll to Columbia Broadcasting System programs. CBS "firsts" went to the New York Philharmonic-Symphony broadcasts, which tied with the Boston Symphony (Blue network); the Star Theatre, starring James Melton, as the best musical variety program; the Stradivarius Orchestra, as the top-ranking small ensemble; and Alec Temptation, who was voted the best instrumental soloist regularly heard.

the nine CBS programs and personalities (checked during the 1944-45 season) that placed among the three in various categories. (Continued on page 46)

RADIO

"FORWARD MARCH WITH MUSIC"

THE SIMPLICITY OF COUNTERPOINT

"INTRODUCTION TO COUNTERPOINT" By R. O. Morris. Pages, 55. Price, \$1.25. Publishers, Oxford University Press.

The study of counterpoint is based upon an amazingly few simple principles which, in themselves, are very easy to comprehend. They lay down laws for the art of weaving melodies, according to definite restrictions based upon the historical growth of music through the ages. The study of counterpoint, then, is not in ministering the elemental principles, but in the long, exacting, and ceaseless writing of exercises covering an extended period of time, so that just as technical exercises at the keyboard develop digital fluency, contrapuntal exercises promote fluency in writing. Therefore, the student's success with his contrapuntal studies depends largely upon the care, judgment, and taste of his teacher.

Dr. Morris' "Introduction to Counterpoint" presents the main principles in an especially succinct manner, with no superfluities. The Appendix has some sixty excellent canzoni firmi.

The book does not include counterpoint beyond four parts.

RESISTANCE EXERCISES

"QUIK TEK-NIK FOR ALL INSTRUMENTALISTS." By GIDE REDWELL. Pages, 36. Price, \$1.00. Publishers, Creative Music Publishers.

A short description of a method of using elastic rubber bands, adjusted to the hand, so that additional resistance may be presented, and the principle of weight exercises in musicianship. This book of resistance gests may be made by the reader at slight expense or may be purchased from him. The book has fifteen full-page outline drawings, indicating how the devices may be made and employed in exercising.

The author cites the case of Charlie Paddock, the famous runner, who, when he was a boy, was so badly burned that he was told by all the doctors that he would never walk again, developed his amazing sprinting speed. The author had a similar accident, in an airplane, resulting in third-degree burns. He was told by physicians that he would never be able to play violin again. He states that these resistance exercises enabled him to play in concerts, thereafter.

MUSICAL MYSTERY

"THE BACK FESTIVAL MUSICAL." By Blanche Bisch. Pages, 269. Price, \$2.00. Publishers, Harper & Brothers.

Like mystery stories? Millions do. "The Phantom of the Opera" was a famously successful move. Here is a mystery story dealing with the Bethlehem Bach Festival, in which the heroine teaches the police investigator to solve the mystery. The plot, however, results in a fine set of thrills and variations for those who like to play scales and arpeggios upon their spinal columns. In the end, of course, you find who the poisoner really was.

AMERICAN EPOCHAL SONGS

"SONG FOR AMERICA." By Opal Wheeler. Pages, 122. Price, \$3.00. Publishers, E. P. Dutton & Company, Inc.

That America may realize Walt Whitman's exclamation, "I hear America singing!" we, as a people, must acquaint our little folk with our best known songs. That is, songs such as "Yankee Doodle," "The Star-Spangled Banner," "Slow-Wood Mountain," "The Little City of Freedom," "Home, Sweet Home," "Dixie," "My Old Kentucky Home," "Swing Low, Sweet Charlot," "Jingle Bells," "Home on the Range," which are epochal in their use has been inspired by American life. The author and compiler of "Song for America" has assembled twenty-three such songs and has written about them in a way to fascinate children and grown-ups as well. To these the publisher has added the very effective illustrations of Gustav Tenggren, making in all a most charming gift book with practical educational value.

Music in the Home

The Etude

Music Lover's Bookshelf



Any book here reviewed may be obtained from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

WHERE IS AMERICAN MUSIC?

"TRENDS IN MUSICAL TASTE." By John H. Mueller and Kate Heyner. Pages, 112 (paper bound). Price, \$1.00. Publishers: Indiana University.

This is a well considered and thoughtful analysis of the repertoires of eight major symphony orchestras in the United States, of the Royal Philharmonic Society in London, and of two major American opera companies. It is an exceedingly fine piece of scholarly musical research, with thirty-eight graphs showing the proven trends of musical taste in these fields from 1813 to the beginning of 1930. The author's conclusions are fully supported by very thorough-provoking, and well worth the careful investigation and study of serious musicians. One distressing and discouraging fact is the very slight attention given by the public to American symphonic and operatic works. We can only assume that the conductors have been unable to find very many American compositions that appeal to them. The author states that the "American" American programs fill eight to ten and sometimes twelve per cent but in London less than a half dozen American items have appeared in its one hundred and twenty-five years' history."

NEW MUSICAL BOOKS FOR YOUNG FOLKS

"NEW MUSIC HORIZONS." A new music series of six books. Edited by Osborne McConaughy, Russell V. Morgan, James L. Mursell, Marshall Bartholomew, Mabel E. Bray, W. Otto Miesner, and Edward Bailey Blaige. Designed for school use. First Book. Illustrated by Lloyd J. Dotterel. Pages, 48. Price, \$0.65. Publishers: Silver Burdett Company.

"FAVORITE NURSERY SONGS." Illustrated (very charmingly) by Fannie Doane. With simplified piano arrangements by Inez Berill. Pages, 44. Price, \$0.30. Publishers: Random House.

"FAMOUS PIANISTS FOR BOYS AND GIRLS." By Gladys Burch. Illustrated. Pages, 156. Price, \$2.00. Publishers, A. S. Barnes and Co., Inc.

"JUNIOR SLOW-MOVING BACH." By Harriet Bunn. Illustrated by Raffaele Busoni. Pages, 58. Price, \$1.00. Publishers: Random House.

A number of books for musical children have come to your reviewer's desk. All are excellent and each would receive a separate review, were it not for wartime paper restrictions.

The child's musical interest is greatly enhanced by simple music, but he is not interested in it. Even in a story land world, his enthusiasm is caught by pictures and color. Of the books listed, "Favorite Nursery Songs," "Johann Sebastian Bach," and "New Music Horizons" are veritable bursts of color and fantasy. "Famous Pianists for Boys and Girls" (including Liszt, Rubinstein, von Blilow, de Pachmann, Carreño, Paderewski, Rachmaninoff, Hofmann, Busoni and Grainger) is skillfully written and will prove valuable to teachers.

Any or all of these books would be welcome additions to the library of a musical child or for the child one wishes to interest in music. Schools would find them equally valuable.



Can she bake a Cherry Pie,
Billy Boy?

BOOKS

"FORWARD MARCH WITH MUSIC"

Rachmaninoff's Prelude in C-Sharp Minor

Would you please suggest some way of securing the "Rachmaninoff effect" in the C-sharp Minor Prelude cadence? I have heard Rachmaninoff play this Prelude a number of times, and also have his recording. . . . But to my avail! that passage just seems to me to be a rhythmic swing when I play it. H. N. Wissmann.

The "cadence" to which you refer is no doubt the passage which begins:



Don't think that you are the only pianist who sweats over this half page! Everybody does. . . . Even first-rate players find such alternate-hand passages tough nuts to crack. . . . But there is no reason why you should not be able to project its swirling convolutions excitingly even if you are not a Rachmaninoff's virtuoso. . . . The trouble is that pianists play the chords with too long a leverage, that is, they *attack* them with force . . . consequently they are stymied right from the beginning because of the lost motion involved. Don't use forearm at all, reduce wrist movement to a minimum, and project with fingers only—never from above the keys, but always in key contact. The second difficulty is that students won't memorize and think of the passage in basic impulses—four impulses (A, B, C, D) of six chords each. Then, of course, almost no one is ever taught to practice these impulse groups intelligently.

Remember that it is foolish to try to play fortissimo or even moderately loudly at first when you are practicing such fast incisive passages. . . . Slow practice may be done forte, but rapid passages should be practiced out loud, dryly (no pedaling) and above all, without looking at the keyboard. . . . All, without the way to practice the passage:

Impulse group A:



1. Play left hand once dry (memory always) very slowly and sharply . . . then pause . . . now play once very fast and lightly, accenting second chord . . . pause . . . repeat fast, but only once.
2. Go through ansme (No. 1) process with right hand, but do not accent any chord.
3. Hands together . . . once very slowly and sharply again accenting second left hand chord, fingers only . . . pause . . . repeat slowly . . . pause . . . and drop hands in legato. . . .



Correspondents with this Organization are requested to limit Letters to One Hundred and Fifty Words.

Now, silently in your mind think of Impulse A very rapidly, even to "feeling" the accent on the second left-hand chord, then close eyes and think of Impulse B in your lap . . . if you can't do it, try it once more, silently in lap . . . pause . . . now gently put your hand on the keys and play it presto . . . pause . . . repeat it presto, but once only. . . . Be sure to play lightly and accurately the second group on the left and second accent. Don't tolerate any slyny, medium fast speeds. It must be played presto at once. If you can't do this, go back again and practice the first (slow) part of way No. 3 again.

4. Now practice impulse B in exactly the same ways.

5. Combine impulses A and B, thus: Play A slowly, hands together . . . pause . . . B slowly, hands together . . . pause . . . A, rapidly . . . pause . . . B, rapidly . . . deep hands to lap . . . in lap, play A and B rapidly with no pause between . . . now play A and B rapidly on piano . . . pause . . . repeat, once only.

6. Work similarly as impulses C and D, and combine these with A and B. If the groups are still uneven go back and practice each impulse again in ways No. 1, 2 and 3. . . . Then constantly on playing with finger-tips only, with proper hand movement, and with no pausing at keyboard. The pauses are most important since they relax you and compel you to think what you are going to do next. . . . You see, now, how a pianist must call on his brain to help him over such obstacles. Perhaps he could learn to play this Prelude by other means, such as reading scores, and gradually increasing the speed; but such a stupid process is repre-

Conducted by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator

an inch above the key tops. Agitate the hand and forearm loosely as though you were shaking drops of water off your finger tips. Be sure to shake hand sideways and move up and down from the wrist. Gradually shake the hand farther along the keyboard—back and forth—always taking care to move gently and to graze the top of the keys as you slide.

Now try to play some skip-slips. For these the left hand of the Liszt Sixth Rhapsody excerpt which you mention in the October Erhu offers excellent application:

Ex 1



Hold hand over keyboard as before, this time with first and fifth finger touching the low B-flats; then with eyes only. Now "spot" the next chord:



Now suddenly play the low B-flat octave very lightly (don't whack or ramb from left hand), but keep finger tips in contact with keys. Then play hand lightly in an "eyewink" to the chord—but DO NOT PLAY IT. . . . Do you have its three tones under your fingers? Is your hand light as a feather as you touch the key tops? Now "spot" those low octave B-flats again; then suddenly play your chord

Ex. 3



and skip-slip down to the B flats. . . . Again, DON'T PLAY them, until you have the next chord



In your eyes continue in this way, gradually increasing speed, and you soon be skipping along merrily!

Use you persist in skipping loosely and easily, grazing the keys as you slide of the hands, in the air, or "bowing" from one chord to another, or contracting the arm or hand in transit, spoils the slip. Seems like a lot of explaining for such a simple process, doesn't it? But this hand skipping Round Tablers will appreciate it.

Now, however, comes the tough part. You can, you can graduate as a class. A leap and all others accurately, rapidly board. To do this, work exactly as the preludes, but without a single, (Continued on Page 465)

TH E POTENTIAL VALUE of sound, rhythm and music in the healing art has been recognized since the days of man's most primitive existence. However, in comparison with other advances in medicine, it has not been properly evaluated nor well used in modern times. This may be explained as follows:

First: The medical profession, and the public, in general, have been slow to recognize the value of sound, rhythm and music in all respects on the part of the physician, as well as the musician, has resulted in the general impression that music is of value only from a cultural standpoint.

Second: The medical profession has held the use of music in somewhat the same light and amused disrepect? that it has held psychiatry; there being always a sort of a tongue-in-the-cheek attitude, and a feeling that the medical profession has been unable to conquer individuals. Consequently its use in hospitals has been neglected in much the same manner that neuro-psychiatry has been overlooked by the medical profession as a whole.

Music in Healing Through the Ages

The "medicine men" of the Indians, the "witch doctors" of the jungles, and even the "voodoo men" of negro superstition, have always used music and rhythm along with sanguine for the healing of the sick, as performance of their seeming miracles, and for the casting out of "demons"; this last undoubtedly, in most instances, representing actual neuropsychiatric cases among the savages.

These "healers" did not actually use music to heal, but rather relied more for introducing suggestion and fostering auto-suggestion. We know now that most of their cures came about mainly through suggestion, but as a result of a process of primitive psychotherapy. Another reason for the effectiveness of the music was the fact that the performer was also the doctor, and there was no effort to show off his musical ability, and no effort to bring culture to the patient, but only a desire to please the patient, and bring about his recovery.

The control of the "Hindoo fakirs" over snakes and the successful carrying out of the "Yogi" bag of tricks depend largely upon the use of rhythm and music in conjunction with suggestion. It is a known fact that "Hindoo fakirs" and the like generally begin to learn their remarkable control over their subconscious mind and their subconscious mind through the use of music. This music is always simple and from a Hindoo standpoint quite tuneful, a feature so frequently neglected by many musicians who attempt to help patients with their music.

A Modern "Pied Piper"

The legend of the Pied Piper of Hamelin has a basis in fact, and is a remarkable record of the influence of music upon the minds of children. The present day "Pied Piper" probably cannot be dimmed with the usual grunt of disgust, nor ignored by musicians as a fat and a crazy notion of the "hobby-saxers." He pleases millions, and these include millions of our soldiers. Those who scorn him surely know but little of psychology, and certainly less of the broad aspects of modern, melodic music and its influence upon young people.

If the "Hindoo fakirs," the "witch doctors" and the "Pied Piper" can produce such remarkable results with rhythm and music in savages, it is not unreasonable to believe that such modalities may also help to produce equally unusual results in patients in hospitals, and especially in military hospitals where all patients are young and impressionable, and where some degree of personality disturbances are common. The greatest



AN OCCASIONAL CLASS IN THE SPECIAL SERVICE DIVISION
The well known musical "Perry Como" has given the men in the service music division, First Lieut. Guy Morrison (left), well known New Zealand-born Philadelphia musician, in the trenches.

the medical officer and the musician a new understanding of rhythm and music in all aspects, as well as a more sympathetic response to the tastes of the patient. Musicians should show a far greater sincerity of purpose than we usually see in responding to the desires of the boys. In addition, so far as the patients are concerned, the musical director can distract temporarily the patient from his thoughts of his condition. It is good and which is bad or poor music. Note the statement, "So far as the patients are concerned." This is important because any music which helps them to good music! For example: Hill-billy music, Cowboy songs, popular music and jazz, which is naturally distasteful to most trained musicians, may have been, and may continue to be, in spite of all efforts to the contrary, a

"FORWARD MARCH WITH MUSIC"

The Place of Music in Military Hospitals

With Particular Reference to Its Use During Convalescence
and Reconditioning of Men With Wartime Injuries

by George W. Ainlay

Lieut. Col. M. C.

great source of joy and comfort to many individuals, and thus for those persons actually be great music.

I have heard many musicians say, "I cannot lower my standards. I cannot sacrifice that I have labored for all of my life." My wife of 25 years, however, said the same thing at the front? On my first day up in a wheel chair in one of our great Army hospitals, I was taken to the auditorium to hear a famous violinist, and was permitted to talk to him before his concert. I asked if he would mix some rather well known semi-classical numbers in with the others. He informed me that he had not yet been able to arrange, and that he was not accustomed to doing so in his concerts. Many men walked out during his playing, and he did not forced to give any encores, although he did turn down a few shorted requests for some simple numbers.

Artist and Diplomat

Exactly one week later Jascha Heifetz gave a concert before the men of the Army. After opening with the National Anthem, he played a series of numbers which all enjoyed. He then told them that he was going to play a dry, technical number which they probably would not enjoy, but one which he liked to play. And after explaining it, he asked them to hear it with him, and proceeded to play the *Prelude* to Bach's Sixth Suite for Violin alone. The boys almost raised the roof when he finished—-and not because they were suddenly lovers of Bach, but because down within them there was the feeling that they had been let into an inner circle, and because the music was dished out to them with a sugar coating by a good sport. He played an even dozen encores, most of them request numbers such as *Intermezzo*, *Smoke Gets In Your Eyes* and others. And then he left them with tears in their eyes with his final number, Shubert's *Ave Maria*, a request which had been turned down the week before! Many restless boys slept soundly that night without a sedative.

Careful Planning Necessary

It is difficult to imagine any patient in an Army hospital who does not associate certain songs or numbers with his experiences. The emotional experiences are usually either pleasant or unpleasant, it is imperative that due consideration be given to the selection of the numbers to be played, particularly in the neuropsychiatric wards. The music officer or the ward officer should be consulted in regard to this, for he will be in a position to give valuable aid.

No hospital concert or program should be planned for longer than forty-five minutes, and this time should not be exceeded for any reason, except on the advice of the medical officer. The volume or degree of loudness should always be considerably less than that which is reached in ordinary concerts.

As would be expected, an orchestra or a combination of instruments is liked by the greatest number of patients. For a small (Continued on Page 468)

Things Some Teachers Ought to Know

A Mother Speaks Her Mind

by Barbara B. Paine

DO MUSIC TEACHERS realize that the standard method of teaching any instrument is geared exclusively to the abilities of the musically talented child? Why aren't they willing to accept the fact that ninety-nine per cent of their students are not talented but just average children who get a slightly more than average pleasure out of music?

Inquiries of parents and our church have shown that most of the children have had music lessons that two years is the usual limit of endurance. Generally the children start their lessons on their own initiative after they have been fooling around on the piano for some time by themselves, or have otherwise shown special interest. Mothers today are too busy to drive their offspring to hated practice, but we all feel that musical knowledge is an important part of our culture and the development of a love for and appreciation of music is one of the finest gifts we can make to our children. We are glad when any child shows the necessary spark of interest, but we do not have any delusions about that child's ability as a potential virtuoso. The first few months of lessons go along smoothly because the novelty hasn't worn off and because the pieces are both easy and familiar.

There Must Be Fun in Music

The child disdained grades in Music, which seemed so effortful, is now too hard to play. In fact I think most children start out with the attitude of the man who when asked if he could play the violin answered, "I don't know, I've never tried." As the individual pieces become harder to play, they also become unfamiliar to the child and on a more mature level than the average child is capable of enjoying. The final discouragement is the child's realization that he is not good enough to play in a group, that he is not good enough to be a soloist, and that his pieces are too simple, no group satisfaction, and above all, no fun. These pieces represent a good many hours of hard labor on his part, but they exist in an emotional vacuum totally unrelated to everything else in his life. Perhaps too he is the only music maker in his family, which is a tacit admission that he is not good enough to be a soloist. The lack of encouragement, the isolation, the child joins in with a sad and very small (when discussing music lessons) majority which says, "Sure I took lessons for a couple of years, but if you ask me, it's all 'goony'."

I can be more explicit still. My own daughter, now nearly eleven years old, began taking piano lessons over a year ago with the great enthusiasm. She has a splendid teacher and has made excellent progress considering the amount of effort she has put into it. Nevertheless, her very own, spontaneous interest died out in a few months and reached an abysmal low last summer.

In the autumn a variety of new factors entered the picture, and my child's attitude took a turn for the better. For one thing, I began to have lessons myself, and her interest revived from the moment she discovered her hands are a hundred times as nimble and obedient as mine. The other factors responding to her steadily increasing interest have been along the lines which are either despised or overlooked by the conventional music teacher. But they have proved

remarkably effective not only with my own child but with other children in the neighborhood, and are the basis of several of the changes I would like to see made in music teaching.

Suggested Changes

1. Teachers expect too much practicing from the average child with the result that the work is skimmed, rote through, and resented. Children are busy individuals. School has to be three or four hours a day, and a child old enough to be interested in music lessons generally has about an hour's worth of homework. What with necessary personal time and bed hours this adds up to a pretty full day. An article in *Time* some months ago seriously suggested that the child have a piano in his own room—ideal no doubt, but utterly unrealistic. It is as though they may, music teachers must realize that the average child can devote only between thirty and forty minutes a day to practicing, if it is not to be in a state of despair, and that this practice of necessity must take place in the family living room with distractions on every hand.

I tried the traditional hour a day, and a system for more than eight months, and it east a deadly blight over my child's interest in her lessons. Now on five days a week I expect half an hour of concentrated practicing broken up into ten minute periods, which she can take into the evening. On the other days she has her lesson, and the seventh of a vacation provided the lesson was satisfactory. Believe me, more is accomplished in the present manner and in the seven hours a week than was ever accomplished in the seven hours liberally interspersed with tears, arguments, and sulks.

2. I would like to see part of the child's repertoire brought down to earth, a level which he enjoys without forcing or education. Give classical music by all means to those who are interested, but let the child sing simple songs and chorals to develop a good ear and taste, and also give a heavy dose of well known favorites. This is way below the dignity of most good teachers, I know, but we had a startling example of her efficiency at our house a few nights ago. Among a

group of Cub Scouts (and boys of that age are notoriously allergic to the charms of music) was one who could play *The Marines' Hymn*, *Home on the Range*, and a few other similar works in the simplest arrangements but with great verve and dash. The boys were all delighted, thought he was a wonderful player, and called for more and more. The virtuoso of the evening both had fun and gained prestige from his performance, but do you think the other children would have been interested for one minute if he had treated them to a Beethoven sonata?

The Child's Musical Taste

Perhaps children's musical tastes are bad, but if you want to hold them long enough to teach them to better things you must make some concessions. Children, like adults, most enjoy music with which they are familiar and especially that they can sing. They do not like symphonies and operas, and only the exceptionally gifted child appreciates the subtleties of shorter classical music. What children like are waltzes, marches, polkas, cowboy, hill-billy, and folk songs, some Gilbert and Sullivan, and others like *A Bicycle Built for Two*, *Christine Gorch*, and so on. I am convinced that half their repertoire should consist of chopsticks and musical jocks. My child's teacher said that the child could easily teach herself the old standards in easy arrangements, and so she could. But she doesn't know it. It would be much more satisfactory if they were part of her regular lessons.

3. Beginning with the very first lesson I believe teachers should prescribe a short dose of sight reading—say five minutes a day. As this becomes more

proficient the child begins to read fluently at sight will be a solid asset at school and social functions. Anything that will take music out of the solitary confinement chair is worth employing, and the musical open session, a group fun, is sight reading ability, which should therefore be systematically developed.

4. I believe group lessons should alternate with individual lessons. At a recent meeting my child once attended this was ideally taken care of beginning in the fourth grade when the whole class had recorder lessons and painlessly learned the elementary facts of ensemble playing. The magic power of group interest was again proved to me when the child next door began taking lessons.

Nowadays whenever the two girls are indoors, they gravitate to be an eyesore to any teacher or parent who is interested in what she does. One of their favorite songs they know by heart is to play the simplest piano. Platitudinous horseyplay on a very low level and improvising also amusement, and chopsticks, races, piano is devoted to something their teachers would approve of. Foolish as their behavior may be and girls are something to the unfortunate listener, those good time (the attitude they have before they embark on their lessons), and I know that after a hand is added gusto. In another child in our section frequently get together, and the three girls quite



BARBARA B. PAINE

LET US CONSIDER the function of a song-accompaniment. Let us call it the "piano part" of a song, for the pianist, though the subordinate partner, is yet a partner—not an employé. Many modern composers recognize this by calling their songs "works for voice and piano." On the other hand, semi-literate people, especially singers, who have nothing musical about them but their voices, say that a good accompanist should "always follow the singer." Now, if all singers were real artists, that would indeed be a golden rule; but, as it is, the accompanist must never betray the singer who shortens rests and enters a beat too soon (though he should tactfully point out this fact to her), has a chance to practice before the concert, etc. He must follow the singer, but sympathetically as he can; but he should never forget that a confident, rhythmic interpretation of his own part is often absolutely necessary to keep a song alive and "moving."

The Emotional Undercurrent

The accompaniment is not intended merely to help the singer to keep the pitch, or to provide a bass and a harmonic background to the melody. It may be written solely for that purpose, but it is not very likely, unless the song is poor in quality. The great masters of song-writing—and none have been greater than Schubert, Brahms, and Mahler—did not mind their piano parts more padding; they were probably interested, if only from the pure musical standpoint as regards countermelodies, rhythmic figures and so on. More often than not, they definitely help to suggest a mood or an "atmosphere" or even a picture.

In Schubert's *Fräulein im Spinning-Wheel* it vividly presents the whirr of the wheel, the stops and graduals resting on the point when the纺车女 (spinning girl) in *Die Lorelei* it is less definite, but suggests a harp, in the *Lyrics for All Souls*. Dog it conjures itself with giving a mood-impression of the undisturbed serenity which is the emotional keynote of the song. To music (just) neither mood nor picture; it is a duet between the voice and the piano's left-hand part. In every case the piano part is an integral and organic part of the whole artistic conception. It is formed with the first notes of the prelude and ends only with the final chord. This fact ought not to need emphasis but it does. Singers should remember it and so should audiences. Many of the world's greatest songs do not end with the voice part; yet how many people, who should know better, begin to applaud directly the singer has finished!

Announcing a Mood

Nor is the introduction to be played through punctually. It should prepare the listeners (including the singer himself) for the mood of the song. In most cases, too, it will establish the dominating pulse of the song, the rhythmic impulse which is the heart beat of all music. If it fast or slow. And here is a point worth noting. The piano part should not only must play a chord to give the singer his note, it should be done so, intelligently and unobtrusively. Take Schubert's *Heidenröslein*, for example. It is in G and the voice enters on B. The chord in Ex. 1



would therefore be more helpful to the singer than the chord shown in Ex. 2



The bulk of the average pianist's accompaniment has to be done practically by sight; it is not often large enough to be practised with a singer but only with preparation, of course, can a "north-while" song be really artistically performed. For first-rate songs, such as the *Lieder* mentioned, need much more detailed study than the average ballad before they yield up their full effect. Accompanists are seldom called upon to tackle Schubert or Brahms' "sight," but, if they are fortunate enough to be able to study with a

The Art of Song Accompaniment

by Gerald E. H. Abraham

singer, the classic German masters of song-writing, plus Liszt, Grieg, Mozart and Handel (for the less difficult arias), provide by far the best material. Nor are they as difficult as many amateurs suppose; they ask for imagination and intelligence rather than voice.

But, even if no singer is available, the would-be accompanist can practise his piano part. If he has difficulties, those which arise from having to read at sight, he must practise sight-reading. Playing through chords of ordinary piano music is useful and helps to broaden one's musical outlook generally, but this material should be at least two grades easier than the other music being studied. If a phrase is too difficult, it should be practised or even skipped. At all costs the music should go on.

All the usual methods of practising must be forgotten: no amount of wrong notes, no matter how hideous the mistakes, must pull one up. The music has a definite tempo, slow or moderate, and nothing, except marked rallentando and so on, must be allowed to interfere with it from the beginning to the end of this piece.

The Goal of Elimination

It has been said that half the battle in sight reading is to know what to leave out! That is not strictly true, but it contains a germ of truth. It is obviously better to play a passage accurately in single notes than to lunge it in octaves. Similarly, awkwardly spread chords or separate figures with fermatas, a continual practice of which is likely to be well played, may be satisfactorily rearranged in "closer" position. If one has studied harmony, he will recall almost instinctively what are the essential notes of a chord. But the great art of simplification should never be exercised except under stern necessity. Before playing anything at sight, the accompanist should glance through it and note carefully not only the notes and rests, but also the bar lines, the first and the places where they occur.

A good accompanist must be alert, resourceful in case of accident, and able to transpose. That again is a stumbling-block to many amateur pianists and is only to be conquered by practice. One should begin with hymn-tunes and go on gradually to more difficult music.

All the foregoing remarks apply only or principally to sight-reading accompaniment playing. What points should be particularly attended to in all work of this kind? First, the bass. What the left hand is playing is always more important than what the right. Next to the melody, the most important part of any composition is the bass. It is said that when a new song was taken to Brahms for his criticism, he used to cover up the right-hand part of the accompaniment and form his judgment from the "essentials"; the rest, he said, was "trumfing."

Therefore, in accompanying, the bass must be kept going at all costs; it may frequently be necessary to play it a shade louder than the rest; in any case it should be firm and decisive. Not a bar of it can be sacrificed to turn over a page; turning must be done with the right hand. By "bars" I do not, of course, mean the whole of the left hand part, which sometimes shares "inside" harmonies with the right. In this example from Schubert's well-known Serenade



the bass is simply B-flat, E-flat.

Frequently in mediocre songs (and occasionally in good ones) the piano part as well. When this is so, it should usually be kept down as much as possible. Yet how often one hears a poor accompanist bring it out with triumphant emphasis! On the other hand, countermelodies in the accompaniment should be underlined. Played with beautiful singing tone, they produce delightful effect even in the voice part. Sometimes, however, the piano has to carry a strain. There is an example of this in the *Serenade* quoted in Ex. 3 and a more talkatively woven one will be found in Schubert's *Morning Greeting* (from the cycle, "Die Schöne Müllerin").



In such cases the imitation should be patterned as closely as possible on the singer's interpretation of the phrase, echoing his inflection and expression.

Another type of accompaniment frequently met with is that consisting of repeated chords, as in Schumann's *This Art So Like a Flower*, and *He, the Noble Gentleman*. Such chords used to be played out in one or two bars, then the right hand, whether slow or fast, should be felt as throes, not thumps. A quasi-orchestral effect, never used in ordinary piano music, but not uncommon in song-accompaniments, particularly those to operatic numbers, is the tremolo, as in Schubert's *The Young Nun*. This must be performed very evenly to be really effective. Once again the common mistake is to let the right hand go. Tremolo is an admirable corrective, for much of its tremolo is pianissimo and must be perfectly controlled throughout. The pianist must not be misled by the fact that he is supposed to be "painting" a storm (the notes played by the crossing left hand are probably intended to suggest the "convent-bell"); the more restrained the "storm," the more effective it will be. Besides, the tremolo of the open strings can make much more power be still have left in hand for the climaxes.

All control of tone and dynamic power should be attended to as carefully in an accompaniment as in a solo and, in addition, the accompanist must be prepared to vary the whole scale of values according to the power and quality of the particular voice being accompanied. A powerful singer needs, not an unamusingly thumped accompaniment, but a robust one; a weak, colorless voice must (Continued on Page 469)

The Philosophy of Sound

The Art of Music Seen Through the Science of Acoustics

by Arthur S. Garbett

Mr. Garbett, many years ago Assistant Editor of *The Etude*, has a fine philosophical mind. His article is very "meaty" but calls for slow reading and rereading to get the value of the essential scientific facts, about which every mature musician should be curious. —Editor's Note.

HERE IS A FIELD of musical endeavor of great importance about which the average person does not know much, or even less. That is the nature and uses of sound, otherwise known as acoustics. The art and science of music have been closely related now for some twenty-five hundred years, and there has been no advance in one without some corresponding advance in the other, usually accompanied by storms, for in many things the two are antithetic, as musicians and mathematicians are apt to be also.

But in some ways, however, music is organized sound. It has provided both the stimulus and the means for studying sound-phenomena. It should be realized that the music of our Western civilization is unique. It is the only kind that includes a highly developed system of harmony for voices, and for instruments once primitive now developed to their highest pitch of perfection. It is the only art that has reared up such structures and beautiful fabrications as fugue and sonata, tone poem and symphony, oratorio, cantata, and opera.

This is because ours is the only kind of music in the world that has won entire freedom from superstition, mythology, philosophical or religious taboo, and now rests solidly on a scientific basis. The scientist investigates, measures, and classifies sounds but cannot write a symphony. He cannot use the resources thus provided, but seldom can he tell whence or how they come, unless he is a "theorist" as well as a musician, as Bach was. But this is rare.

Until the coming of electrical communications, music was certainly the chief and perhaps the sole reason why any investigation into the nature of sound should be made at all. This may seem like a strong assertion, but there is a sharp division between the pre-electric and the post-electric eras. While the discovery of Huygenian waves, the appearance of telegraph and telephone, the need for the study of acoustics fanned out into other fields beside music. Moreover, we have recently lived through two World Wars in which sound-transmission and reception have been of vital importance. The war of the world, the war of planes, ships, and robot-bombs, is now a matter of life and death; and the broadcasting of news and propaganda by radio on a worldwide basis at the speed of light is another factor.

Helmholtz and the Pre-Electric Age

But the very life saving speed at which our knowledge of acoustics has increased has been the result of a vast accumulation of knowledge through the medium of music. Oddly enough, the most important work on acoustics in the nineteenth century, "Sensations of Tone as a Physiological Basis for the Theory of Music," by Helmholtz, was published in 1862, just when telegraphy was being greatly stimulated in our Civil War. Helmholtz summed up all that was known in the pre-electric age. He thus sharply articulated the dividing line.

Helmholtz is entirely modern in his thinking.

Psychology, Acoustics, and Music. *"Aesthetics"* is a comprehensive word. But his emissions are as interesting, as his inductions. Nature's laws, of course, exist apart from human experience. We just have to find out about them as much as we can, and then use them to our advantage. One would suppose, therefore, that human hearing would be of first importance as to how much and what we hear.

Helmholtz does indeed give great attention to this matter, as do most of his predecessors. But like them he does not. He views the matter mostly in physiological and esthetic terms, but omits an important part of the psychological in the modern objective sense of that word. His omission, however, was unavoidable since until electric communications came our information was incomplete.

Hearing may be said to have two dimensions, corresponding to height and width; namely, pitch-range and volume-range. That may be called the total area of hearing which encloses everything else. No exact knowledge of volume-range could come until the electric era, and, indeed, Helmholtz says nothing about it. It is a new idea which sharply divides the pre-electric from the post-electric era.

But pitch-range has been under scrutiny now ever since Pythagoras and his followers discovered the diatonic scale, the chromatic scale of small steps (discrepancy not "half-step" in our sense), and even quarter-tones.

The Way of the Greeks

A scale, be it noted, has a different significance in acoustics from what it has in music. In acoustics, a ladder is used for defining the total range of hearing, leaving from the lowest sustained musical sound possible to the highest audible. But neither Helmholtz nor anybody else of his and previous times treats it as such. But scale-making for musical purposes engaged the attention of everybody from the time of Pythagoras (610 B.C.) to our own day, and all other acoustic knowledge came as a by-product. Scale-making is a mathematical knowledge derived from the Greeks that it is necessary to deal with them at some length. The Pythagoreans discovered the mathematical relationship of tones and half-tones in the diatonic scale by means of a monochord. This is a contrivance similar to a moveable bridge still found in sound-laboratories.

Pythagoras discovered that one half the length of a taut vibrating string gives the octave of the whole as a result of the ratio of 2 : 1. Two-thirds and three-quarters of the string length give Sol and Fa respectively. In other words he defined the octave, fifth, and fourth degrees of our major scale in the ratios of 1 : 2 : 3 : 4. He also found that the step between Fa and Sol was in the ratio of 9 : 8. B or in fractions, $\frac{9}{8}$. He then defined the ancient Greek Pythagorean mode descending: E-D-G-B-A-G-E, and the ratios of all the other seven tetrachords just as they are in our ascending C major scale: C-D-E-F, G-A-B-C. He got his scale by alternating

fourths and fifths probably as described by the Able Boissier in the eighteenth century: B to E (a fourth), E to A (a fifth) and then, similarly, A-D-G-C-F. The diatonic Greek modes like our own Gregorian, are simply the combinations of the same seven letters, A, B, C, D, E, F, G.

The mathematically-contrived Pythagorean diatonic, however, was distinctly unmusical even for melody in unison or octaves, which was all the Greeks used, and all that the Church music used up to about the tenth century. Furthermore, the Pythagoreans also used semitones and quarter tones in some forms of the mode, and presently criticism arose. The trouble with the Pythagorean diatonic is that all the whole steps are of equal width, so wide that they crowd the semitones into something less than one-half the Pythagorean called Hemitones.

About the fourth century B. C., Aristoxenos wrote a pamphlet criticizing this scale, especially the use of quarter tones. He thus precipitated a quarrel which might be said to be volcanic, for it continued in the schools all through history with occasional violent eruptions at intervals, at first rare, but very frequent after the fifteenth century.

The End of the Greek Era

The most violent eruptions in recent times occurred over Bach's use of the even-tempered scale in his "Forty-eight Preludes and Fugues," and the extension of Bach's usage by Wagner.

It is sometimes insisted that mathematical ratios should be modified, since the intuitive feeling of the artist for what is singular and beautiful. In this, he was contending for the right of the musician to select or reject the material out of which he frames his sonatas or symphonies. It is a valid criticism, but so is that of the sound-expert who says that the ear can get used to anything and that fashions in harmony settle down as have done over many centuries. No settling down has been reached yet; but the argument has had great value in promoting both the science and the art of music.

The argument ratted along until the Second Christian century when one Didymus, and, more importantly, Ptolemy Claudius of Alexandria, devised a "pure-tone" scale adopted by the Church, of which more later. That ended the Greek era. They gave up.

1. A diatonic and chromatic scale measured by string-lengths which are really wave-lengths, a practice which continued up to the eighteenth century. 2. Knowledge of the relationship of scale-tone to each other in the relative value (metapoleis), still recognizable in our use of harmonic names, Dominant, Tonic, Sub-dominant, and so forth. 3. The argument of art versus science which is still

on. But while they taught us to use scale-tones in succession as in melody, they did not give us any knowledge of the use of scale-tones in combination, as in counterpoint and (later) harmony. And they did not give us the pipe organ, even though it already existed. And they did not leave us our system of notation, which defines both the pitch and duration of tones, as no other system does.

Harmony, the pipe organ and notation came in pretty much together, the pipe organ being the ninth and eleventh century. With them came problems of lowered rhythmic and consonance and dissonance, as well as The pipe organs, like that at Winchester, were huge affairs, but had a compass of not more than two octaves, equivalent to our white notes on the piano, including only one accidental, a B-flat inherited from the Greeks.

The first kind of polyphony was very crude. But "organum" and "fauxbourdon," finally became counterpoint, which took a terrific turn after the thirteenth century and, by the end of the sixteenth century, developed into the noble and beautiful art of Palestrina.

Counterpoint was all unaccompanied at first, but became in a sense of chord-values which later an additional need for accendents. With this came the fourteenth century, an F-sharp appeared on the organ, followed by C-sharp, E-flat and eventually G-sharp. This, with the original B-flat, (Continued on Page 465)

George Mead, Jr., was born in New York and was graduated from Columbia College where he was awarded the Victor Beiter Fellowship in Sacred Music in 1925. Two years later he was granted the degree of Master of Arts in Music (Columbia University) and appointed Organist and Choir Master of Trinity Church, New York. In addition to organist and choir master is several re-organization churches. Mr. Mead has won distinction as a teacher. He was Director of Music at Agatha's School; Director, and then Professor of music at Hofstra University; and Director of the New York City Girls' Chorus. Mr. Mead has composed many works for chorus and for organ. His Organ Fantasy was the "Drapery" Prize of the American Guild of Organists. Taking the composition and adoption of several libretti of his hobby, Mr. Mead prepared and taught the Metropolitan Opera production of Menotti's "Amelia Goes to the Ball," the Philadelphia Opera production of Rossini's "Barber of Seville." The New York City Civic Opera production of Stravinsky's "Gipsy Baron," and other operas he has composed. Mr. Mead has organized and is Choir Master of New York's Alistic Trinity Church, where his success with the boys' choir, both in church and in concert work, has earned him new distinction. The Evans has asked Mr. Mead to discuss the chief needs and problems of training boys' voices.

—Editor's Note.

The Boys' Choir

A Conference with

George Mead, Jr.

Organist and Choir Master
Trinity Church, New York City

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

"**I**N WORKING WITH boy voices, the chief thing to keep in mind is that every boy's voice means the development of tonality—interference with the natural process of singing. From the audience's point of view, the charm of the boy voice is the sweet, clear, almost unearthly loveliness of its quality. From the boy's point of view, this is the only normal way for his voice to sound. He has no other. The teacher, then, must be careful not to tamper with what is naturally there; not to inhibit it, or overlay it with non-essentials.

A Minimum of Regulations

"Because the quality of the boy voice is a natural thing, the teacher or choir master should allow it to function without too many rules, regulations, and explanations which tend to confuse the boy and make him nervous. The best way to do this, I think, can be administered by example, by illustration by any number of ingenious devices that seem like sport, and that free the youngsters from the cramping feeling of working from theoretical abstractions. In starting work with a new boy, give him a hymn like *Our Lord, Christian Soldiers*, and let him sing it heartily. Then ask him to repeat it softly. From these two renditions, the choir master will be able to judge of the material with which he is working. If the boy is a good singer, I incline to a method which develops the voice according to all the sounds of the English language. Singing involves words, and vocal teaching must effect the clearest possible pronunciation of those words.

"But pronunciation isn't the whole story. There is also musical quality. It seems to me that the first step in perfecting tone quality has to do, not with the voice, but with the boy's attitude of mind. The boy's voice, as I have said, is a natural thing. Its musical quality need not be schooled into it. It often happens, however, that a youngster is so beset with all-around inhibitions that he cannot let go vocally. Yet it is precisely this 'letting-go' function—which completely free, unconscious giving forth of tone—that is the secret of singing. There is no one way to accomplish this, of course, but the end result of all ways is going to be the same. The boy must learn to sing in fine, valuable, manly things to do. Often there is more than self-consciousness to overcome. It sometimes happens that children come to you and say that they just can't sing—that nobody in the family ever sang—that they really don't know one note from another. There may even be a touch of pride in their manner of making the announcement. Only when such attitudes have been overcome can the work go forward smoothly.

Fun in Singing

"The best way of securing cooperation from boys is to allow them to feel that they are workers. Pay them a regular salary and let them feel that they deserve it. The boys feel a new respect for themselves and for their singing when they regard it as a real job. Another helpful thing is to let the boys have as much fun in connection with their singing as you can give them. Not at rehearsal, of course—except in the sense

that good work, well done, is fun—but before and after rehearsal. We have a table full of books and comics in our rehearsal room, and encourage the boys to make use of them. We try to point out any musical hobbies that can be correlated with interest in singing. For instance, some of our boys have become deeply interested in opera plots, and we let them look at full orchestra scores of the operas, stressing the workmanship and manner they approve. And if you are as fortunate as I am in having an associate organist who is an amateur musician, your choir cannot fail. If the boys were tired, they let go—and the moment they begin doing that, their tones are natural and free.

"As to the routine methods of perfecting tone quality, I suggest that the practice of scales, always stressing relaxation of the jaw, and a flexible forward position of the tongue. We have a few three afternoons a week, an hour and a quarter at a time, all of it used in singing. We begin with a bit of warming-up work in the form of head tones, 'Ah,' and with frequent changes of key. Then we have range-stretching exercises so devised that the top note comes into the scale, quickly and lightly. Naturally we are always alert to the need of breathing exercises, and to the development of correct mouth positions.

"One of the most serious problems encountered in working with children's voices is that of phrasing. Little children naturally sing in short phrases. The

solution, I think, lies in training the boys exactly as you would train a runner or a swimmer—not by abstract theoretical talk on what the various muscular actions must be, but by direct physical training. Give them physical exercises, without telling them too much about causes and effects. Let them practice singing a scale on two breaths; then sing it on one. By such means their capacity to sing long phrases is developed.

Church and Concert Singing

"Another problem has to do with intonation. The boys must be made aware of the need for this. They must be made conscious of the size of the key interval. In unaccompanied singing, the pitch problem may often be solved by changing the key. This is a practice which is legitimate with certain types of music.

"The chormaster who takes his boys out of church and into the concert platform, I find that he has but few adjustments to make. The very nature of church singing demands the complete absence of any 'effeminate' movement, while it certainly does not need theatricalism or artificiality, does require a certain sharpening up of presentation. Beyond that, I should say that the addition of blue suits and fine development of a different way of standing should suffice to transform a successful choir into a successful concert group. Concert singing as singing, varies not at all from choir work. In either case, the singing must be good, natural, pure. Indeed, any attempt to vary the style of the work defeats its own end, for the reason people go to a boys' choir concert is, simply, to hear a choir of boys' voices."

"Much interesting work has been done recently with Junior Choirs composed of boys and girls together. The liturgies of some churches, (Continued on Page 468)



TRINITY CHURCH, NEW YORK

Probably the richest church in the world, on Broadway on the head of Wall Street, it once towered over the city. Today it resembles a toy church buried in mountains of skyscrapers.

ORGAN

"FORWARD MARCH WITH MUSIC"

Helpful Hints for a Better Band

by Cpl. Ernest Weidner

Music Director
Pulaski County High Schools

THE MOST SUCCESSFUL band instructors have been those whose efforts were unending and untiring. There is absolutely no place in band work for the glory-seeking individual. Nor is there a place for the monetary enthusiast. Along all walks of life one is constantly encountering the individual whose monetary desire takes precedence over his creative desire. No band instructor may aspire to merit a perfectly balanced band if he can not be a good example of the qualities which have worked. If he considers such a comparison necessary, he will be easily awakened to the fact that there is an obvious discrepancy in his accounts, for the work of the conscientious leader is an endless task. It over-spreads, like the work of every musician, into tremendous amounts of time, even aside from that spent in the classroom, and consumes a great deal of energy.

A great musician once said, "If my work were scheduled to the practice period alone I should fail miserably. It is only by practising in my practice period, thinking music in my other periods, and dreaming music when I sleep that I can possibly reach my goal."

School music presents tremendous advantages and opportunities to the band instructor, if he is aware of the potentialities of its field. Under a capable and conscientious instructor, a school band can become equal in proficiency to that displayed by many good professional bands. But again, as in all cases, it must be "art for art's sake." While the monetary remuneration is absolutely necessary for subsistence, the desire to do the work is the major motive in such an undertaking. "Art knows no price."

Problems Classified

The far cry of many a director of school music is the unwillingness of the individuals comprising the band to practice faithfully. This is a serious problem in many schools which present an extensive Extra-Curriculum program. It is one problem, however, which is quite readily overcome if handled properly. The masters and methods of overcoming such a problem and of stimulating further practice, with which we have experimented and found tremendously successful, may be classified thus: 1. Periodic Band Concerts. 2. Social Hours. 3. Diplomas and Award Certificates. 4. Democratic Band. 5. The Band Composes.

Periodic Band Concerts

While I am aware of the facilities in the larger cities where the school systems provide adequate means for the production of a band concert, I am also aware of the lack of such facilities in many of the rural schools. Places can be found for just such a program if the director is at all resourceful.

In the schools of the larger communities, the musical activities usually are a part of the school curriculum. It holds tremendous possibilities if this program is stimulated from time to time with a change of scenery; that is, alternating it occasionally with a concert presented in a local hall instead of the school assembly hall. It might even prove possible, in many cases, to hold the concert on the school lawn during the summer months. Parents and friends are often greatly interested in the musical activities, so that for such invitations a program card is a greater interest. Attractive programs with covers designed by a member of the art class may be turned out on a mimeograph or other duplicating machine at practically no cost at all.

The music for these programs should be well balanced and such as the students enjoy playing, in order to assure a good concert. A program seasoned with a solo number or two reduces the work of the band and adds interest to the concert. The usual duration of such concerts should be about one hour in length, and not over an hour and a half, since the average audience grows weary of lengthy programs. Any concert which lasts over one hour in length should be broken into two periods with an intermission between them.

The rural schools have their own advantages, and in many respects the band activities may be even more diversified than the programs of the schools in the larger cities. Performances are often given in the school house or in the center of the town or in one of the parks which almost every country town maintains. In addition these rural schools may add an atmosphere of color or novelty which is rarely found in a city, by holding such things as a "Harvest concert" presented in a barn with decorations of hay and corn cobs lending charm to the occasion. On this particular school the band director and his director may present a program along more or less interesting lines which will add a joy to the occasion and make the students and the audience eager and anxious for the next performance.

I recall an incident where one of my friends, a band director for a group of rural schools, became rather concerned over the fact that they had to place other students in a band because of the strict controls. Instead of trying to solve the problem himself, he gave it to the band members for solution. The members were eager to help. With each one of the members adding a supplement to the original idea, the school suddenly became filled with one of the most memorable occasions in its history. One hundred and twenty farmers from everywhere gathered in front of the school building with their wagons sprinkled with hay-bales and friends gathered on the wagons. It was indeed an impressive and jolly sight when eight such wagons with their passengers started down the road. The band members had the lead car to say the least, and turned out to be a "Band Concert Hay Ride" with the band performing on the first wagon while the train of seven wagons grouped behind each other, brought up the rear winding their way into the twilight over the country roads. Even to this day the school where no assemblies are held and no available there are advantages and opportunities if the band instructor is resourceful enough to be able to uncover them.

Social Hours
"The surest way to kill a good thing is to make it become a bore." For this reason the good band conductor will have many and varied programs of social activities for his or her students. A most inexpensive manner of presenting such a program is to have a party to which each member of the band brings some good things to eat, such as sandwiches, cookies, cakes, pies, and so forth. When the games are over the group retires to

another room where they enjoy the food which they all
are so generous in contributing. These periods have
been tremendously successful with building band
morale among every group of youngsters with which
we have worked.

An interesting project which was developed in one of our schools was called the "Solo Box." This was merely a small shoe box with a partition in the middle of it dividing it into two sections. In one of the sections, on small pieces of paper, were written the names of the band members. In the other section were the names of the compositions which we had worked on up to the moment when the box was "invented." Every time a student would go into the box with a solo by one of the band members who was still not drawing a name, he would draw one. He stepped forward and took a name from the box. That final drawing told him what composition he was to render. Chance dictated the name of the composition he was to play, and since no one ever knew just what composition he might draw, it is needless to say that most of the students were well pleased after two or three failures.

Diplomas and Certificate Awards

It makes no difference how old the individual concerned may be, a certificate of some sort means a great deal to the one receiving it. It is something which adds to demonstrating the proficiency of the person whose name appears upon it. In my own experience I have had marked success with the inexpensive certificates published by the publishers of *The Extra Presentation of Serious Practical Improvement, Excellence in Band, and many other things*, help to stimulate a powerful and moving interest in the band work. Certificates may be alternated with small portraits of the composer, which are pins to be worn on the lapel, which represent the instrument which the student plays, and any one of a countless number of suitable prints. The small expense of these items is well worth the difference in the spirit and the performance of the band.

The Democratic Bond

Frequently students do not like the dull dry numbers imposed upon them by well-meaning, but over-ambitious band leaders. Much of my previous experience with bands has taught me that compositions should not be selected by the instructor, but merely suggested by him. In other words, when the instructor suggests that the band is ready to start working on an overture, it is better for him to play a number of several compositions of that nature on the piano, and let the band and the group take a vote on the one which appeals to them more than any. It is for him to try to force something upon them which has absolutely no appeal to them in this manner of voting on the band selections, the students feel that they have a voice in the selection of their own work. It is established evidence that a man will work more diligently on something of his own choice than he will at something dictated by another. The vote method of selecting compositions has proved its worth over and over again and the idea is based on for what it is worth.

The Band Composer

having a composition of its own. There is nothing in the eyes of the students which means half so much to them as the rendering of their own "Alma Mater" seen as a composition originally introduced, but our affection for it is deep for the composition which the band loves itself. Most band arrangements are quite fanciful with harmony, or should be. A little study and care will over a period of weeks, when rearranged in one of my school hours, compose its own song. It consisted of my writing a melody and setting it on the blackboard. We used several band periods in working out harmonies which sounded well to the members of the group. Each individual composed his own melody and his own accompaniment to the original melody, as I enjoyed it over and over on the piano. The key was pre-set for each instrument so that the students would know what to play. I went over and over checking and revising it which we had finished, our own band song. It was written by the band itself. It was difficult at first, but towards the end each student was in the work, bubbling with the sheer joy of creation.

**BAND, ORCHESTRA
and CHORUS**

APRIL 1988 VOL 15 / NO 4

WITHIN the next few weeks another summer will have passed and hundreds of thousands of young Americans will send their way back to school. Among these youngsters are thousands who will become members of the beginning instrumental classes of their respective schools. These are the students who will eventually take their places as the high school and college musicians of the future. The quality of instruction and training given them will be relative in these beginning classes as is of paramount importance and is certain to be a dominant factor in the quality of musicians we are to have in our future bands and orchestras.

Unfortunately, too little emphasis is placed upon the beginning stage of the student's training. Too frequently, the teacher is given little or no help in the preparation of a curriculum which will prepare teachers for this particular field. Too often the attitude has been expressed in the statement, "Any musician can teach the beginners, but we must be more selective in our choice of teachers for the high school band and orchestra." This attitude is prevalent not only among Boards of Education and superintendents, but among many directors of bands and orchestras.

Such viewpoints are primarily responsible for the inferior results obtained by the students in these particular situations. Naturally, the ultimate product of a music department can be no better than the fundamental training provided the students of that department. It is quite impractical to expect superior musical performance from high school music groups of a school system which provides only a minimal program in its grade and junior high school curriculums.

A Lack of Proper Instruction

Although these conclusions seem only logical, the fact remains that hundreds of schools in every state have music programs whose elementary, intermediate, and advanced bands and orchestras have no conductor of body, no definite objectives, no competent instruction, and little guidance or cooperation on the part of the school administration. The success of these music departments seems to be measured by all concerned, more upon the availability of the school band for pep rallies, football games, and other athletic, school and public events, than upon an organized program which emphasizes music education rather than music expression.

During the past ten years as conductor of the University Bands, hundreds of school musicians have presented themselves before me for the purpose of auditions for membership to our Bands. Some of these youngsters are talented, well-schooled, and excellent performers. These students are products of the very highly developed amateur training received from their school and private music teachers. Unfortunately, however, this quality of student is the exception rather than the rule. In too many instances these auditions were ineligible for membership to the University Bands, not for their lack of talent, interest, or experience, but simply because the schools from which they were graduated failed to provide competent instruction, or a program of music education programs. These students were not prepared to enter their music classes. In fact, often they have spent more time there than they should, and at a sacrifice of their academic records. The irony of such situations is that these students have made very little progress in view of the time devoted to their musical activities. Although many have spent ten years in the amateur bands, orchestras, and orchestras, they have not read simple musical parts, with proper style, expression, and taste. In most cases, I find that they had purchased an instrument, joined the instrumental classes, and very soon thereafter were "promoted" to the school band or orchestra. They had received little or no individual instruction other than that obtained in the regular full ensemble rehearsals. It is very difficult to advise these students of their true musical status. They have looked forward for considerable time to the day when they would be accepted into a University Band. They are zealous and determined, and it is indeed tragic to deny them admittance. Nevertheless, I constantly find myself explaining that due to lack of fundamental musicianship, I cannot accept them.

Last fall, seventy-eight university students who had played cornet or trumpet in their high school bands or orchestras were auditioned. Their average playing ex-

Music Education or Music Propaganda?

by William D. Revelli

perience was five and one-half years; many had played in numerous junior high, middle school, high school bands and orchestras. Of the seventy-eight auditioned, only nine proved to be schooled and rounded performers, and all of these six had received considerable private instruction with competent teachers. Of the remaining seventy-two, thirty-seven had never received any private instruction, and had studied for a period of two to three years; the remainder had studied intermittently, without seriousness of purpose or interest. Twenty-four had played solo cornet in their high school bands and orchestras.

This situation was more or less duplicated in the clarinet try-out. Of sixty-four auditioned, only eleven had received proper fundamental training and routine; the remainder were deficient for the most part in the elements which they could have mastered long before appearing for the try-out.

Of the total of two hundred and twenty-six students auditioned on all the wind and percussion instruments, over ninety per cent had been members of bands or orchestras during their entire four years in high school. The average playing experience was six and six-tenths years. Yet, only five and four-tenths per cent showed thorough training in the fundamentals necessary for intelligent performance upon their instrument.

A Pathetic Showing

Following are the most important elements found to be deficient in these two hundred and twenty-six cases:

1. Lack of physical adaptation; that is, the student had not been encouraged to study his particular instrument, but rather to study another instrument to which he would be better adapted physically. Twelve per cent.

2. Faulty embouchure. Incorrect placement of mouthpiece; cup mouthpiece too high or two low, air pockets, teeth together, rigidity of throat muscles, lips too tense, pressure. Forty-two per cent.

3. Tongue quality. Strained, pinched, forced, lack of movement, too tight, too blunt, thin. Sixty-eight per cent.

4. Intonation. Out of tune, poor oral conception, sharp, flat, lack of knowledge in humphing pitch. Eighty-four per cent.

5. Faulty articulation. "Tutting," abrupt, harsh, violent slurs, slurred notes too high or too low, too far back, too far forward, no attack, slurs too long, tongue obstructing breath stream, releasing tone with tongue or throat or lips. Sixty-six per cent.

6. Rhythm. Rushing, improper distribution of tones within the beat; lack of feeling for pulse; unable to play in precise rhythm. Seventy-nine per cent.

7. Reading routine. Improper interpretation of elementary patterns; poor style, taste, and musical conception of phrase. Eighty-two per cent.

8. Reading sight-reading. Read marches more readily than simple arias. Seventy-four per cent.

9. Knowledge of literature. Not familiar with studies and compositions written expressly for particular in-

strument; band and orchestra literature. Eighty-three per cent.

10. Inferior instrument (most cases the woodwinds, especially clarinets and flutes). Seven per cent.

11. Lack of proper care of instrument. Eighty per cent.

The Root of the Trouble

The evidence, as brought out in these auditions, should be sufficient to convince us of the necessity for improvement in the teaching of the fundamental elements of performance. It does not seem logical that the student should be ignorant of the basic elements of his musical education after having spent six and one-half years in the school instrumental organizations.

It is quite obvious that if we are to improve our instrumental program, we must begin with a change in certain philosophies pertaining to the teaching of the student and a study of the objectives, emphasis, and methods of our present program.

If we are to consider such action, it would seem that the following factors should merit our serious attention and study:

1. A properly organized course of study of instrumental music from the elementary grades through high school with definite aims, progress and objectives.

2. More capable instruction in the elementary stage of the student's training.

3. More emphasis upon the training of teaching personnel.

a. More rigid music requirements for music teachers.

b. More emphasis upon training and teaching skills.

c. More emphasis upon specialization and de-emphasis of the "generalist."

d. University and colleges working more closely with high school administrators and departmental heads.

e. More emphasis upon applied music in our teacher training programs. Better knowledge of all instruments.

f. Better materials and demands for better teaching on the part of Boards of Education and administrators.

g. Higher salaries, so as to attract more competent music-teachers.

h. Emphasize this level of training as a career especially for those equipped primarily to teach.

3. More emphasis upon the grade school instrumental program throughout the nation with special emphasis upon the teaching of fundamentals rather than musical interpretation. This is as soon as the fundamentals have been established.

4. More emphasis upon the value of private instruction at an early age.

5. More emphasis upon solo and ensemble performance. The program organized so as to cover the representative works of each instrument and ensembles; scheduled on school time and an integral part of the music program, not extra-curricular.

6. An accurate and complete "progress chart" on each member of the staff each year.

7. A semester report of each student's progress. Enumerating those elements showing satisfactory progress and those requiring special attention.

There are doubtlessly many other items which could be used in developing teachers and class room techniques. These represent only a few, and if put into action should do much to improve the present weaknesses of our public school music program.

BAND and ORCHESTRA

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

Building An Orchestra

(Continued from Page 429)

nervous, and imaginative status, plus his experience, and (3) conveying that conception to an audience through his particular instrument. Just as some have a special talent for playing the piano or violin, so some have a talent for influencing an orchestra.

A real conductor is "felt" by his orchestra. He does most of his leading through intonation and his players respond. An American who asked a conductor, "One either can or cannot." One man gives a downbeat like a razer thrust which achieves complete unanimity of response. Another hits the ceiling and still the orchestra goes its own way.

America's Contribution to the Arts

Every concert artist should familiarize himself always with the music with which the folk music with which he has any contact. However, all our art grows out of folk music, and folk music is continually being incorporated in the art formations. America has made a contribution to the sum total of the world's music. Each day the contribution becomes more significant and of higher quality, because it is more characteristic of our country.

There is another matter which is frequently overlooked and over which American music has exercised a great influence, and that is style of performance

The high standard of craftsmanship of our orchestras has been felt, even in Europe, and in this connection I might point out that locale and character of audience, in a very subtle way, change styles of performance.

Now, I like New York, it would be a tragic mistake for this country to accept it as its predominating music center in the sense that Austria does Vienna, or England does London. The vastness of this country, and the great differences in history, customs, climate and background of the various cities, make our unique situation. New York has always been a great market for concerts, but whether New York is worthy of being defined as the musical country is not the question. After all, I could name some of the very greatest artists who are successful in some cities and unsuccessful in others. Tastes and reactions are the same thing vary, as we all know. While admitting New York's great qualities, we should remember that each of our great cities has something distinctive to contribute to the musical culture of the country. Too great a New York opinion and taste, they tend to sacrifice some of their own individuality, with the result that the musical development of the country is stultified.

Finally, I might mention the effect of radio on the life of our orchestras. Although my personal preference is for a first-hand experience with an orchestra, I consider radio very important and useful, since the very fact that radio reaches such a large audience has enabled it to do much for the cause of good music. In my very essence this cannot fail to assist the growth of any and every symphony orchestra in America.

This and That Concerning Radio

(Continued from Page 430)

were The Philadelphia Orchestra, Family Hour, Great Moments in Music, Pause That Refreshes on the Air, Gateways to Music, Artur Rodzinski, E. Power Biggs, and Patrice Munsel.

First place in the Educational Programs Division of Mutual American's poll was won by Mutual Broadcasting System's Symphonies for Youth, featuring Alfred Wallenstein, Mutual's WOR (New York Station) and WOR-TV. Second place was won by the Philadelphia Orchestra. Another Wallenstein-organized series, the Sinfonietta Concerts, won second place in the Small Ensemble classification. Second place in the regularly featured soloists (for women) was allotted to the Metropolitan Opera soprano Lucia Alabrese, who is heard regularly in Mutual's Treasure Hour of Song.

Wallenstein's Symphonies for Youth is an example of musical education, culture for the young of music. Designed to stimulate the interest of youth in music, a portion of each broadcast was devoted to a musical quiz. School children in all parts of the country were provided with notes and home-study background material on music and composers by the Mutual Broadcasting System; they were also invited to send their musical questions to the station. Youthful submissions questions were sent on the broadcasts and those in the audience who answered the questions received prizes of war bonds, recordings of compositions played, and other record albums. The selections played were introduced by Mr. Wallenstein himself, who also presented some of the highlights of the program and the circumscription under which the music was written.

Concluding its fifteenth year of broadcasting this past spring, CBS' American School of the Air achieved yet another record, in that the program series reaching the largest domestic audience in its history and an international expansion which served listeners beyond the borders of the United States and Canada. Of the five programs each week, four were rebroadcast regularly to Latin America and the Far East, and one can also be heard in Australia and New Zealand. All five were sent by the Office of War Information directly to the schools of Australia and New Zealand. Selected programs were broadcast by the Armed Forces Radio Service over four hundred stations and sound systems, and the Surgeon General's reconditioning program

brought the broadcasts into four hundred general and station hospitals all over the world.

During the music series of the American School of the Air the past season, many eminent artists were presented. These included Deems Taylor, composer-conductor; the Robert Shaw Chorus; Eileen Farrell, soprano; Mark Harrell, baritone; Sally Moore, contralto; Anna Galli-Campi, coloratura soprano; E. Power Biggs, violinist; and folk singers John Jacob Niles, Richard Dyer Bennett and Neere Jordan. The Columbia Concert Orchestra, heard regularly in the series, was conducted by Bernard Herrmann.

Culture and war could hardly be said to go hand in hand. But radio, during this war, has provided stimulating cultural experiences which were never made available to soldiers more connected to field music than ever before. It has to bring to some of the stimulating cultural developments that have come out of radio. The increase in musical appreciation in this country in the past two decades, however, is definitely due to radio. There may be some who believe that radio has been "regulated" this appreciation would have been greater. But, in reality, this is not the case. A comparison of the average radio listener of today with that of ten years ago will show that the average radio listener has made a lot of people appreciative of good music who never thought they could listen to music; had radio had less freedom in its broadcasting, this might not have happened. The average music lover is not developed by instruction and regulation, still less by technical and historical knowledge. His earliest experiences with music may be largely intuitive. The musical example in what he thought was an all popular program may be these experiences. To the average music lover, good music is at first a strange element. It is very apt to classify it as something which is abstract and complex like trigonometry or pathology. Furthermore, it is one of the latent appreciations within them. It is usually a musical experience, which proves something akin to an intuition, that starts the development of the average music lover. He might hear some composition to which his whole being seems to respond, and from then onward begin to wonder at the power of music. If he is wise, he will cease to be content with such music as chance occasions may offer, but will seek out the good fare on the radio and begin to attend public concerts.

Never judge a composition on a first hearing; for what pleases extremely at first is not always the best, and the works of the great masters require study

—SCHUMANN.

"FORWARD MARCH WITH MUSIC"

Fingering to Fit

by Ruth Dynes

ALL FINGERING should be brought out in hand groupings. In good printed editions, the finger groupings are marked correctly, but in hand groupings, yet many students do not notice this and still think of fingering as a succession of single notes.

A slight shift of the entire arm is necessary to adjust the hand and arm before attacking each group, having the hand in position over the whole, before the first note of the group is played.

In taking a piece, the hand groupings should be carefully worked out and strictly adhered to, each denoted upon and used each time, brings out smoothness, facility, and confidence; careless, uncertain, variable fingering is fatal to proper execution of the piece.

In difficult passages, whether they are to be mem-bered or not, the hand grouping should be decided upon in advance, and then the arm breath taken before each one (called "loosening elbow-up"). The hand should be well over the whole, before the note of the group is played. For instance, in this Ex-ample taken from Chopin's Nocturne in E-flat, Op. 9, No. 2, there are four distinct hand groupings in the treble.



In group I, the hand and arm should be thrown into position to cover the whole group, before the E-flat is played; in group II, the hand and arm should be thrown into octave position, before the E-flat is played with the thumb; in group III, the hand and arm should be thrown over that group, before the E is played; in group IV, the hand and arm should be thrown quickly into octave position, before the E-flat octave is played. A careful study of these groupings will show the benefits to be gained from such procedure.

Dottie's First Recital Program



Dottie is now four years old. She first played in public at the age of three and one-half. Her full name is Dorothy Ella Ogle. Her father, Joseph W. Ogle, is one of the foremost piano teachers of Santa Ana, Calif. Mozart, Haydn, and Clementi.

A Difficult Problem

I have a sixteen-year-old boy student who is quite talented and loves the best in music. He has a desire to play the violin given him, but has been forbidden to play it—*"With Many Adoration and La Serenissima certain hours, but not when they don't."* It is my pride at the moment and I will not let him play *"Bartók."* My father has said to me, "With all that he will take his violin away from him."

What would you do?—Mrs. C. M. C. Pennsylvania.

You have got a delicate problem on your hands, and unfortunately it is not a rare one. Many youngsters nowadays have a better understanding of good music, and a finer instinctive taste for it, than their fathers and mothers have. Most parents are proud of such children—as they have good reason to be—but quite often one meets parents who are resentful. The reason for this resentment frequently comes from the idea that the children will suffer in popularity and social success if they persist in studying "high-brow" music. I should not be surprised if it were this thought which is in the mind of your pupil's father. The idea is, of course, completely false: a young man who has good musical taste and good technique will find doors open, socially speaking, which would otherwise remain locked. But not everyone appreciates this, and people who do not move in music-loving circles are prone to take the other view.

It might be a good idea for you to invite the parents to tea, having one or two well-educated people to meet and discuss the matter with the parents. You can also point out that the lad's bent is definitely towards good music, and that the thwarting of it would inevitably cause a sense of frustration and might induce a definite feeling of inferiority. But your best argument is that the boy is playing the violin much more readily understood and appreciated by those people whose opinion is really valuable than he would by playing merely popular stuff.

Another thing you can do is to have him thoroughly learn a few of the solos he has been playing. When the solos are learned, invite some musical people to hear him, people whose standing in your town deserve respect. As the lad is talented, he will probably play very well and the reception he gets will do much to convince his parents that they can well be proud of him.

Further, you might give him violin arrangements of some folk songs, such as *"Old Black Joe,"* *"Dixie,"* *"Home on the Range,"* and *"Song My Mother Taught Me."* Albert Stoessel made very lovely arrangements of several Stephen Foster songs. Such pieces have real musical value, and no one could consider them lacking in tunefulness. Moreover, as they are all easy, your pupil could learn several of them without taking much time from his more valuable studies. And they would undoubtedly please his parents.

As I said, this is quite a problem; but with a little tact and diplomacy, and a good deal of patience, you can solve it. Never forget, though, that you are the authority, the expert, on the subject—much as a doctor is in his field. When you bring the lad's parents to realize this, more than half of your battle will be won.

Write me again, to let me know how

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher
and Conductor



No question will be answered in THE STUDY unless it is submitted by a person who is a member and subscriber of the magazine. Only initials, or pseudonyms given, will be published.

things have worked out following the suggestions given here.

Concerning the Spiccato Bowing

—Yes, violinists have given me many hints and encouragement to ask you if you will write something about the spiccato bowing. I have been trying to learn it over a year to get a good spiccato, but I have not been able to do it, and will practice for a few more and then it stops. And anyway, it does not sound evenly. I have tried many ways, but to my own mind, but I know that is not the right way. It is not the fault of my bow, if I have quite a good one. I shall be so grateful if you will tell me what I should practice.

Another thing you can do is to have him thoroughly learn a few of the solos he has been playing. When the solos are learned, invite some musical people to hear him, people whose standing in your town deserve respect. As the lad is talented, he will probably play very well and the reception he gets will do much to convince his parents that they can well be proud of him.

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Granting that you have these technical qualifications, you can begin to work on

the spiccato itself. The first essential of this bowing is an absolute evenness of bow stroke; that is, each stroke must be of exactly the same length. An uneven motion of the hand is one of the most common causes of failure in spiccato. I suggest a diatonic factor in practice. The best way to acquire the necessary precision is to take some very simple study in notes of even length, such as the first of *Wohlert's*, Op. 45, and practice it in the following manner:



Play it in the middle of the bow, with the stick vertically above the hair, at a tempo of 140 BPM, using the Wrist-and-Finger Motion only, and with just enough pressure on the stick to prevent the bow from springing. You should practice the study in this way until you can play it through with perfect evenness and a relaxed and flexible hand. Then gradually increase the speed. When you have arrived at a tempo of 160 BPM, you will find that the stick will almost certainly appear. For a few days, begin your spiccato practice with the pressure applied to the stick, relaxing it after a few measures. This transition from the firm to the springing bow is important.

At this point you should begin to practice the controlled spiccato, at quite a slow tempo—in sixteenths at about $j=32$ —and slightly nearer the frog than you have been playing heretofore. This, too, you should play entirely from the wrist, raising the bow from the string after each stroke. The natural spring of the bow will appear only when the spiccato is played at a fairly rapid tempo, so one must learn to produce the same effect with a controlled bow. You should practice the study with the notes repeated, as suggested above, until you can play it with absolute regularity of bow stroke. Practice H, or a similar study, as I have written.

Meanwhile, you should continue with the rapid spiccato, gaining confidence in it and allowing the bow to take more and more of the responsibility. Many people have trouble because they try to control the bow too much, instead of "letting the bow do it." Generally, they hold the stick too tightly.

As soon as you feel that you can play the rapid and the controlled spiccato comfortably and easily you should gradually increase the speed of the latter and

decrease the speed of the former, until the two meet and you can pass over from one to the other without hesitation. When you can do this, you will find that the bowing is under control. From then on you should work towards the synchronization of the bow with the fingers, practicing your studies in single, not repeated notes. This is the real difficulty, and many a good spiccato is blurred by careless left-hand fingering. Keep in mind that the synchronization of bow and fingers is as essential as perfect evenness of bowing. When you have achieved this, the only limit to the speed you can play the spiccato will be the speed with which your fingers can move.

So far, we have considered only the movement of the hand in the wrist joint. This is all it should be, for a controlled spiccato is the result of the natural basis of a good spiccato. Nowadays, however, the forearm is used a good deal more than it was in former years, when the bowing was looked upon as an exclusive function of the wrist. Some forearm motion helps to produce a good spiccato, but it is not well placed within the wrist stroke—and it is essential to the natural spiccato if the passage is to be played *forte*. How much arm motion is necessary, and just when it should be used, depend to a very large degree on the personal taste and the individual technique of the player.

When under complete control, the spiccato can combine many of different tempo and style, and the use of them often adds considerably to producing these colors. It has been well said that the spiccato should encompass all tonal effects from the flatness of softly-falling snow to the brittle brilliancy of a hall-storm. The second variation of Beethoven's "Quintet in A Major," Op. 18, No. 5, is a good example of the "flatness" effect; while the Finale of Wieniawski's "Concerto in D minor" is typical of the "hall-storm" variety. Both of these examples should be played by a combined forearm and wrist movement.

Except when you wish to produce a soft, flaky quality of tone, you should always have the stick of the bow vertically above the hair. The natural resiliency of the stick is thus brought most fully into play, and the continued springing of the bow made much easier. Another vital factor in the production of a rapid, brilliant spiccato is the direction of the bow stroke. It should not be exactly in the line of the bow stick, but slightly across it—almost as if the bow were crossing to the next string. In other words, a slight vertical motion of the hand should be combined with the necessary sideways motion. This materially increases the "bite" of the bow on the string.

There is no short cut to the acquirement of any detail of violin technique, but I feel sure that if you work along the lines I have indicated you will find yourself in possession of a good spiccato before many weeks have passed. But—be patient. Don't try to obtain a fast tempo, hoping for quick results. This is the easiest way to delay progress. If you plant sunflower seeds in your garden, you don't pull them up every other day to see if they have sprouted. If they are properly tended, you can be sure that they will appear in due time—as will your spiccato if it is given similarly thoughtful care.

How Can I Transfer the Tunes in My Head to Notes on Paper?

Q. You have helped many young musicians by your sound advice and now I turn to you for help again. I am a young man of twenty-one, married, working at a job. I have had two years of piano, but two years of theory, however, has not quite caught up with me. I do not care much for piano but have been working at the guitar but am not so good at it as I would like to be.

Here is my problem: I have many melodies in my head, and I would like to have you suggest a book or something else that will tell me what a composer does when he writes a tune. I do not expect to become a great composer but if I could find some way of transferring my melodies to paper in the piano time, I would be very happy. What makes a composer decide on the time signature for his piece? What makes him decide on the key? I have a book on "Lessons in Form" and "The Material Used in Composition" that help me if I get stuck, but I have not found other books of similar character. C. J. M.

A. What you need is a good staff course in dictation. In such a class the teacher plays melodic, chords and so forth on the piano and the students listen intently and try to write what they hear. If you can join such a class I advise you to do it, but if you cannot, then try the following:

1. With staff paper before you, think of any melody that you know well. Close your eyes and concentrate on it, singing it silently, perhaps beating time as you do this. If you know the so-*fa* syllables, apply them, going over the melody several times until you find the correct key that seems to give the melody a natural compass (sing it aloud to determine this if necessary) select a measure signature that brings the accents in the right places, and write the melody on the staff. If you have difficulty go to the piano and pick it out or find the book in which the song is printed. Copy the piano part, or if you are not familiar with the printed score, if you have much trouble with it, or if you make a great many mistakes this shows that you need a great deal of practice of this sort—*—* which case you should write out twenty-five or more songs in the same way. But if it is easy for you and if you can write the song approximately as it is printed, then go on to step two.

2. Think again of some song that you know, perhaps a hymn tune, or even *God Save the King*. Prepare two staves, treble and bass. Write the melody on the treble staff, then concentrate on the first chord: How does it sound? How does it "feel"? Do you feel it? Write it if you can and play what you have written on the piano. If it sounds all right go on to the next chord, and so on through the entire song. But if not, then look up the song in the book and see how it appears there. Do this in the case of many songs and easy piano pieces until you can do it with fair facility and correctness.

3. If your wife or someone else in the family plays the piano, ask this person to play other material that is not so familiar, you listening intently and writing on the staff.

4. After some weeks or months of such practice you should be able to allow your memory to reconstruct original melodies and writing them on the staff. You may have trouble getting the harmony down, and if it takes you several years to get to the point where you can do it

Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.

Professor Emeritus
Oberlin College

Music Editor, Webster's New
International Dictionary

you must not be surprised. If you have trouble with the measure signature of some tune, beat the pulse as you sing it and find out where the accents fall, thus determining the place of the bar lines on the staff. The form is an extension of the melody and must be usually determined in advance. The key is chosen with respect to (1) the effect on the ear; (2) the range of the voice or instrument for which you are composing; (3) the ease of performance, some keys being harder to play than others.

What you evidently need is "practice in writing on the staff rather than reading books, but the works you mention will also be of some use, especially a little later."

Can I Still Learn?

Q. I never take your column in *THE STUDENT* now. I myself need advice. I am forty-one years old and have had several years of musical training. I have not had time to continue to go on with it. I could take up my studies again at that time but am afraid I am too old. I am a good singer, a good pianist, a good music teacher but am wondering if it is not too late now. I have studied piano and violin but am not a good right-ear player and I should like your advice about this especially. Will you tell me what to do?—G.

A. You are probably too old to become a concert pianist but you still should be able to learn to play well enough so as to derive great satisfaction from your performance, as well as to provide interesting music for your family and friends. You could probably learn to be a good teacher too, especially for pupils who are not too advanced. So by any means study music again, the piano the better.

As for right-ear playing, it depends partly on your aptitude and partly on the application to reading music, of the principles of harmony and form that you have probably learned at some time or other and that you should now re-read and apply to your piano playing. You may have to learn some simple music such as hymns or the simplest pieces in *THE STUDENT*. Look carefully at the signature and decide whether the piece is in major or minor. Examine the measure sign and inspect the rhythm of the first few measures. Glance through the composition for possible changes of key and measure. If you are playing a piece at a moderate pace, steadily looking a little ahead of where you are playing. Make yourself note and follow the dynamic signs, the pedal markings, the fingering. If there are accidentals try to determine as you are playing whether they represent a modulation to another key or some measure away, a series of repetitions, variation, and contrast so as to know at least



Mr. Gehrkens will be answering in *THE STUDENT* series accompanied by his name and address of the readers. Only initials, or pseudonyms, will be published.

the general outline of the form of the piece. When you can do this, these things reasonably well the first few times you are playing a very simple piece, go to a slightly more difficult one, always however following the same careful procedure. Spend an hour a day in this way, going through hundreds of compositions, and in a few months or a year you will be improved in right-ear playing ability considerably. I am sure of it. And as you re-read your harmony, try to apply it to all the music you are reading and practicing—it's fun!

How Can I Stop Watching My Fingers?

Q. I have been a pianist for ten years but have been able to play only a third of that time. Unfortunately I have acquired the habit of watching the keyboard, especially when playing wide skips. How can I overcome this? Recently I have been forcing myself to keep my eyes on the music and I have had some success on this score. But I have already "the feel of the keys." But this "feel" does not do well and in practice having to play on one end followed by chords on the next, I am often unable to make these notes set in correctly. It is the right notes keys as a general rule. A. T.

A. All pianists look at their hands more or less but probably you have been doing

it too much. Feeling for the right key by looking the black keys first is all right in slow passages but will not help you in rapid ones. There is such a thing, however, as getting "the feel" of the keyboard and this is what is happening in the case of your left hand too. This "feel" is actually a sense of "musical memory" and just as a fine violinist knows where to "feel" exactly where he must put his finger on the string without looking at it, so the fine pianist similarly knows or *feels*—exactly to what point he must feel his hand in order that his fingers may strike the right keys.

The fact that you are aware of your fact is all to the good and the fact that your right hand has improved so much is encouraging. Keep on with what you are doing—but don't feel like a criminal if you occasionally find yourself looking at the keys. Even the greatest artists do it!

Major or Minor

Q. 1. Will you please explain how to tell when a composition is in a minor key? For instance, in *Tim Exene* for May, 1944, it says "the key is E minor." I don't know what I would say when the key is E because it has four sharps. Will you tell me what

2. Is it necessary for teachers of music to have any kind of certificate or can anyone teach who is qualified?—M. V. M.

A. 1. Each key signature stands for two keys, one major and the other minor. The best way to tell whether a piece is in major or minor is to learn to use your ears. The auditory effect of the minor mode is quite different from that of the major mode, and one of the many things that you must do in order to become a musician is to learn to know the difference in sound between major and minor. So far as the notation is concerned the final chord will usually tell you what the key is. If the signature is one flat, then the piece may be either in F major or flat, then the piece may be either in F major or minor, and if you will look at the last chord and find that it is F-A-G or D-F-A-G it will usually give you the answer to your question.

Since you have never done anything of this sort I advise you to take the following steps: (1) Play the chord F-A-G on the piano; now play F-A-F-A-G and D-C-B-A. The first is again a major chord and the second a minor chord in this case being called relative minor because the two keys F major and D minor are so closely related. (2) To make this matter of relative keys still clearer, play the chords F major, F, G, A, B-flat, C, D, E, F. Now play the relative minor—the ones of D minor: D, E, F, G, A, B-flat, C, D, E, F-sharp. The tones are the same but the effect is quite different. If you don't hear the difference at once play them separately several times, listening carefully. (4) Now play other examples of major and minor chords and scales. Listen very closely. If possible get someone to play for you without telling you whether the mode is major or minor. You listening and trying to tell. (5) Now examine a large number of hymn tunes, solo songs, little piano pieces, and so forth, looking at the final chord of each piece, playing this chord, and determining whether it is the major tonic or the minor tonic (a third lower). You will (Confessed on Page 473)

Adult Beginners Want to Learn

by M. Pearl Waugh

Miss M. Pearl Waugh received her early training in music at the Metropolitan School of Music, Indianapolis, the DePauw School of Music, Greencastle, Indiana, and at the Sherwood School of Music in Chicago. Then followed study in Paris with Weger Swayne and in Berlin with Leopold Godowsky. She studied also with Tobias Matthay in London and at present is vice-president of the Americas Matthay Association. Miss Waugh is very active in the Washington (D. C.) Music Teachers' Association.

—Editor's Note.

IN AN ETUDE of last year the following news item appeared on the first page:

"Young women pianists employed in overcrowded Washington, D. C., have the opportunity to play for study or recreation in the Strong Residence of the W. C. A., where six pianos have been placed in practice rooms and may be rented at a nominal rate."

This was the first article of my experience teaching many of these young women, and I was soon associated with the music work in the Y. W. C. A. since 1924 when a Music Division was added to the Educational Department.

The registration was limited to employed young women, Federal Employees, Secretaries, Teachers, Nurses, Clerical, and so forth; now Waves, Wacs, Span, and other young women. Many of them are working or are living in small apartments which provide for practice. The practice rooms were a result of this need. The use of the pianos has not been limited, however, to students in the Music Division.

In the Autumn of 1935 the Y. W. C. A. announced the opening of the Music Division, offering class lessons in Harmony, Music History and Appreciation, Sight Singing, Ear Training, and instruction in piano, singing and violin. I was engaged to take these piano pupils and in these almost twenty years have taught more than one thousand different young women. At least half this number have been absolute beginners. It has continued to be a thrilling experience, as I have always agreed with Tobias Matthay, that "it is better for everyone to play a little no matter how inadequate, better educationally, esthetically, and morally than to listen to the finest performances."

A Strong Desire to Learn

That they do want to learn is one of the greatest assets of the adult beginners. They all say they have "always wanted to play the piano"; but they had no time to study or practice with work in college or business hours; they have not had the money; or some have had no piano in their homes. Some, at the beginning, the teacher can sense to play well enough to give himself and his friends much pleasure, but "Wanting to play" however much, is not enough; persistency and patience are more necessary, and a "backbone" as well as a "wish bone" is needed.

Many do not continue because they lack this "stick-to-itiveness." Others stop, as one young woman said, because they "feel they have more ambitions than they have time and strength." Some, however, they find the daily rounds of practice is more than they had bargained for. I tell them that the same amount of mental effort should be given to music study and practice as to any academic subject and quote President Eliot of Harvard, who believed in the arts as education and said: "We should have more of the practical subjects like music and drawing and less grammar and Latin." Music rightly taught is the best mind training on the planet.

It is "up" to the piano teacher to train these adults to "see" and "hear" accurately everything on the printed page. Years ago I had a never-to-be-forgotten

lesson in this with Leopold Godowsky in Berlin. When I did not observe a rest he fairly shouted, "Mein Gott in Himmel! That is pure mental laziness." I had the temerity to say "I have never been called lazy, I was always an honor pupil in school." His reply was, "I'll grant that, but you are not using all your brains at the piano."

There are many assets with every adult beginner, and many individual ones. Some of the general assets

progress is "just how" they work, how they use their brains every minute of their practice.

The first step is to get their minds on the "right thing," on the instrument they have chosen to play. Opening the piano the pupil is shown the two separate and distinct parts: the strong part—the wires, and the keys. The wires to be played on; the keys to be struck. The key extends from the visible black and white surface under the lid to the hammer, which strikes the wires to set them in motion.

The pupils are told that the piano is an instrument of percussion and this condition must be reckoned with in every note they play. They must learn to take hold of the key, "play with it"—"sim with it," "guide it" of the wire, always with the "intention," "the purpose" of making every sound "ring" out just right. They must listen to the very instant that the hammer reaches the wire for the sound beginning—and listen to its very ending. This playing with the right use of the key helps the pupils to forget themselves and all self-consciousness is gone.

The handicap of adult beginners most often mentioned is termed "lack of coordination." My experience has proven this correct. The adult as well as the child who has never touched the piano is often well co-ordinated and much easier to teach than one who has through poor teaching or wrong practice acquired bad muscular habits. These faults are usually "stiffness" and "too much motion—motion in the wrong place." Few pupils have the patience or persistence to overcome bad muscular habits once they have been acquired over an extended period.

With the adult beginner the danger of these faults can be explained—and the means given whereby they can be avoided. After years of work with adult beginners I still think as I did in the beginning, that they should be given the same chance for a musical education as the more youthful beginner. I tell them "if music is worth studying, it is worth studying well."

In this I have met with the most eager cooperation, and the curriculum for every adult beginner compares with that of any established music school. The pupil then has a goal to work toward, and they feel they have arrived at something when they say that you could enter the second or third year of any accredited music school."

For the "first" and "second" grades the work is compared to Folk Tales and to standard textbooks for adults covering the staff and keyboard. With these are given the small "classics" never simplified arrangements.

The technical work for adult beginners is the same as for children. Much of it given by rote. A few exercises may be selected from Schmidt or other Preparation Studies—memorized and transposed as each new scale is begun. The scales, chords and exercises are given by rote. The student is not necessitated or placed as scales until the second grade. The major and minor are taught as the same key—different modes of the same key. If the "form" of the major and "form" of the natural minor are learned and played in the same key—the harmonic and (Continued on Page 66)



MISS M. PEARL WAUGH WITH A GROUP OF HER ADULT PUPILS
Miss Sophie Rovetta (at the piano), Miss Rio Purcell (standing at left), and Miss Genevieve Wiedenky.

are, as I have given, the "wanting to play"; the "educational background"; the "ability to practice for a longer period at a time than a child, without tiring or losing interest"; they can be "sold more than the child"; they can be "told how to criticize their own work." These assets offset all the handicaps.

The first "bugaboo" of adult beginners is self-consciousness. To their various questions about whether they are too old to learn to play, I like to tell I tell them that the pupil may accomplish in six months what others will not do as well in two years. That a good hand and arm and fine coordination with a natural "feel" for the keyboard, which some adults do have, is a great help, but the deciding factor in their

Music in New China

by Pao-Chen Lee

Dean, National Conservatory of Music
Chungking, China

Pao-Chen Lee was born in Peiping, July 18, 1907. He received the degree of B.A. from the Yenching University (1930), the degree of B. Soc. Mus. (1937), and the degree of M. Mus. Ed. (February, 1945, as of 1937) from Oberlin Conservatory. He has held many important musical positions in China, and has been a promoter and organizer of many of the progressive musical movements in his native land. In 1945 he organized and was one of the founders of the Chinese Choral Concert in Chungking. In 1946, he was appointed and conducted the Chungking Five-University Chorus, coming to Chungking. He has written many books upon choral singing and they have been published in Peiping, Chungking, Hongkong, and Calcutta.

—Editor's Note.

WHEN Generalissimo Chiang Kai-shek was kidnapped by the "Young Marshal," Chang Hsueh-ling, in Sian in December, 1936, and released on Christmas Day two weeks later, taking with him to Nanking the kidnapper as his prisoner, newspapers in the country held this incident to be a new epoch. A Chinese people, anything in China that is unimpressive to the Westerner, what should be more of a Chinese puzzle to the Western World, it seems to me, is that China, during her eight long years of unconquerable resistance to the Japanese invasion, has been able to pay more attention to music than she did for the past thousand years. To see a crowd standing on ruins of recently bombed buildings and singing

China had the twelve-tone scale as early as the time of Huangti, who became the first emperor in 2697 B.C. When the most celebrated musical competition Ta Shao, was performed during Emperor Shun's reign (2255-2206 B.C.), so the story goes, birds danced, animals sang, and the human ear was so sensitive that never existed to listen. Confucius, the "Eternal Teacher," heard it performed again about sixteen hundred years later, and for three months he did not know the taste of food. "I did not think," he said, "that music could have been made so excellent as this." There was a special Bureau of Music (Ta Ssu Yieh) in the Chou dynasty (1122-222 B.C.) to take charge of musical affairs in the country. The staff, including performers, was a number numbering 1,460 people or more.

Music in Emperor Ming-huan's time (713-755 A.D.) in the Tang dynasty reached its highest peak. Music was divided into ten kinds, and instruments numbered more than one hundred varieties. In various services, ceremonies, and banquets, several hundred musicians would accompany about the same number of dancers, forming a most impressive sight and making

the grandest union music of all time. Ming-huan also organized the Imperial Academy of Music and Drama, known as the "Garden of Tears," supervised in person the training of apprentices, and often participated in performances himself. He is therefore known as the most romantic emperor in China. (Incidentally, his famous concubine, Yang Kwei-fei, was considered one of the four most beautiful women in Chinese history.)

Music in the Past Hundred Years

Chiefly through Christian influence, Western music began to find its way to China about a hundred years ago. One could hear hymn singing at a hundred years ago. One could hear hymn singing in churches, a gramophone record or two on Western music in America, and once in a while a band band on the street. An American friend of mine once told me that years ago he heard a band playing in the funeral procession—right in front of the coffin of the deceased old lady—an American death tune called, *I Wonder Who's Kissing Her Now?* The tune I often heard played in weddings ceremonies when I was a little boy, was a hymn, *We Meet at Jesus' Feet.*

Although the music (Continued on Page 474)



THE CHUNGKING FIVE-UNIVERSITY CHORUS

After a concert given to the Allies in Chungking, the concert was sponsored by the Chinese American Institute of Cultural Relations. The one with Chinese gown, in the center, is Minister Ch'en Li-fu, vice-chairman of the Chinese American Institute. The photo was taken outside the Chungking Bankers Club.

patriotic songs is inconceivable. To see refugees in great distress passing by where the National Conservatory of Music, a Temple to Culture, is in the process of being built is unthinkable. It is again a "Chinese puzzle." These pictures don't seem to fit. Let's go into it a little and convince ourselves that it is neither unimaginable and impossible nor a "Chinese puzzle." And these pictures do fit.

The Glorious Past

That music in China has been more or less neglected for the past thousand years should not over-shadow music's glorious other day when it was highly esteemed and considered one of the six fundamental arts.



PAO-CHEN LEE



THE NATIONAL CONSERVATORY ORCHESTRA IN CHUNGKING

The conductor is Mr. Chen Li-sheng. This is a professional orchestra, broadcasted in Chungking. They went to Kunming and Chiangmai, giving regular concerts and concerto to the American Air Forces.

SUMMER HOLIDAY

Here is a novelty piece of real charm and great natural fluency. Learn it slowly so that you may play it with security and dash. Grade 3½.

VERNON LANE

Allegretto M.M. $\text{♩} = 132$

Fine

THE SPANISH SHAWL

Mr. Federer has caught not only the authentic Spanish rhythm, but also the mood of Andalusia. The gorgeous Spanish shawls with their rainbow colors are really imported from China. One still sees them in Madrid, Seville, and Malaga on gala occasions. Observe the *staccato* in this piece. It is important.

RALPH FEDERER

THEME FROM POLONAISE

(A-FLAT MAJOR)

In the colorful "A Song to Remember" cinema production featuring the life of Chopin, the leading composition played is the great *Polonaise in A-flat Major*. The following facile arrangement by Henry Levine of the principal themes of this work makes an excellent complete short program number. Grade 5.

FRÉDÉRIC CHOPIN, Op. 53
Arranged by Henry Levine

Maestoso (♩ = 100)

(♩ = 80)

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BAGATELLE

FROM ELEVEN NEW BAGATELLES

The Etude has previously presented others of the "Eleven New Bagatelles" of Ludwig van Beethoven, of which this is Op. 119, No. 8. This short composition is to be played like a song without words. It is a fine study in *Legato* without the pedal.

LUDWIG van BEETHOVEN, Op. 119, No. 8

Moderato cantabile

Named for Tumbling Creek in the Southern Appalachian mountain region. Grade 3.

Swiftly, with style ($\text{d}=144-160$)

TUMBLING CREEK

SARAH LOUISE DITTENHAVER

A song is heard from the valley.

To Coda ♩

Slower (♩ = 54)

VALSE MIGNONNE

The composer of *Adoration* shows another phase of his delightful melodic genius in this very artistic and effective valse. Grade 4.

FELIX BOROWSKI

Allegro

The musical score consists of six staves of piano music. The first staff begins with a dynamic of *p* and a tempo marking of $\frac{4}{4}$. The second staff starts with *con Pedato* and a tempo marking of $\frac{3}{4}$. The third staff begins with *a tempo* and $\frac{3}{4}$. The fourth staff starts with *poco rall. e dim.* and $\frac{3}{4}$. The fifth staff begins with *a tempo* and $\frac{3}{4}$. The sixth staff begins with *rall.* and $\frac{3}{4}$. The score includes various dynamics such as *p*, *cresc.*, *f*, *rall.*, and *pp*. Performance instructions like *con Pedato*, *poco rall. e dim.*, and *To Coda* are also present. The music is in 3/4 time throughout, with occasional changes in tempo and dynamics.



RUSTLE OF LEAVES

Especially appropriate in August is this tuneful composition which also makes a very attractive "overhand" study. The upper notes, marked *L.H.*, should ring out with a bell-like character. Grade 3.

Andante moderato (♩ = 184)

ROB ROY PEERY

L.h.

rall.

6 3 2

a tempo

mp

1 2

L.h.

L.h.

L.h.

L.h.

L.h.

L.h.

rall. e decresc.

6 5 4

3 2 1

L.h.

L.h.

L.h.

L.h.

L.h.

L.h.

pp

DREAM VISION

Andante espressivo

RICHARD PURVIS

Andante espressivo

RICHARD PURVIS

VOICE *mp* 2

I see her face, my la - dy

fair, With rose-hued hands, and silk-en hair; and though she

smiles and beck-ons to me, I sigh, for 'tis but a vis-ion I

sec. *smorzando* *poco a poco*

WHAT A FRIEND WE HAVE IN JESUS

Sw. Soft Strings
Gt. Dulciana
Ped. Gedekkt

(@ (10) 00 2221 110 (B (10) 00 7774 221
 (B (11) 00 3332 100 (B (11) 00 1233 333

CHARLES CONVERSE
Arr. by William M. Felton

Moderately

Sw. (B (11) Trem. $\frac{3}{2}$)

MANUALS { (B (10) *mp* (B (11) *mf*

PEDAL { *Ped. 4-4*

Gemshorn (B (10))

Gt. Full without Reeds

Meledia (B (11) *mf*) rit.

Ped. 5-5

f a tempo (B (11) *v*)

Sw. Strings
Gt. Dulciana

reduce Ped.

Slower

CIRCUS DAY

DONALD HEINS

Brightly

VIOLIN

PIANO

(To Codet)

pizz. arco

f cresc. 2d time *p*

f 2d time *p*

f

f

pizz. arco

pizz. arco

mf

arco

D. G. al

Coda

p *et stacc.*

f

f

ff

CHEERIO
SECONDO

Quickly M. M. $\text{d}=104$

SARAH COLEMAN BRAGDON

Fine

f

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THE KING OF LOVE MY SHEPHERD IS

SECONDO

Henry W. Baker

JOHN B. DYKES
Arr. by Ada Richter

mf

The King of love my Shep - herd is, Whose good - ness fail - eth nev - er; I

noth - ing lack if I am His, And He is mine for ev - er.

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THE STUDY

CHEERIO

PRIMO

SARAH COLEMAN BRAGDON

Quickly M. M. $d=104$

THE KING OF LOVE MY SHEPHERD IS

Henry W. Baker

PRIMO

JOHN B. DYKES
Arr. by Ada Richter

A musical score for a hymn. The top staff is in G major and the bottom staff is in C major. The key signature changes to F major for the third line. The score includes lyrics and measure numbers 3, 5, and 8.

MY NEW SHOES

Grade 1.

Moderato ($\text{♩} = 80$)

ANITA C. TIBBITS

Please just look at my new shoes. Hear me stamp as you clap! All to - geth- er

here we go; Tap and clap and tap, tap. Now it sounds so ver - y soft;

I can make it loud, too. I'm quite sure you think it's fine What my new shoes can dol

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SKIPPING FINGERS

Grade 2.

Gay and light M.M. $\text{♩} = 138$

MATILDA EIDT

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THREE RIVERS

Grade 1A.

SANDMAN'S NEAR

ELLA KETTERER

Moderato ($d = 54$)

ELVES IN THE MOONLIGHT

Grade 24.

Vivace. M.M. $\text{♩} = 96$

STANFORD KING

leggiero L.h. L.h.

p

mp

mf

rit.

p leggiero l.h.

The Teacher's Round Table

(Continued from Page 432)

From Costa Rica

I've been a Round Table for three years, and I love it! I, too, have some problems:

1. What to do with a girl who reads with me plays an octave off?

2. What to do when a pupil knows a piece well, but forgets it in the recital?

3. How to get a girl to play? A conservatory told me she was told that memorizing is a new-fangled idea; that the old masters did not memorize, but one once played by memory and so everyone has to do it now, as they won't look at me if I play from memory. . . . We always required memory work. . . . What about it?—Mrs. E. E. H., Costa Rica.

3. That's been the trouble too long in the piano-teaching world. . . . Someone is always being told by someone who has been told by someone else to hold his hands in a certain fixed position, to fall on or whack the keys, to repeat an exercise twenty times, to play the hundred same things which have been perpetrated by teachers of past generations. . . . As a consequence piano teaching has often degenerated into a vicious circle of stupid, uncouth, parrot-like hocus-pocus. So, to heck with all those mass-ticks and their theories! What did the old "pedagogues" know about the conditions under which we live—the present-day conditions? Memory in learning processes, for swift, intense thinking for mental challenge and stimulation, and all the other factors in modern education?

That ancient not-playing-by-memory custom is one of those silly old clichés. Let's use our own intelligences for a change. Ask yourself this question: How many artists or pianists play in public with notes? Why do almost all of them play without notes? Do you prefer to play with notes or not? If you want to use notes, why shouldn't you?

In other words, music is studied for pleasure and release. . . . Therefore, continue to do as you have done—teach your pupils to play both with notes and without notes. . . . If they are persuaded

that they can play more freely, happily or easily without notes, let them play that way. If taking the music away from them ruins their fun and rest, let them use their notes.

The reasons that most persons prefer to play by memory are obvious: the formidable "eye" complication being removed, and the physical act of piano playing down flat, they actually hear much better. . . . They feel less trammeled, less constricted. . . . For most of them the danger of memory lapses is many times offset by the compensating freedom which release from the printed page affords.

2. Perhaps here is a case in point. . . . This is a girl I have in one of these schools who writes. In the interest and excitement of the recital she may need the music-truth to bolster her confidence. As you know, some players prefer to have the notes on the rack even if they never glance at them. . . . I can attest to the fact that this is a very comforting feeling!

3. Finally, I don't know how to answer that one except to recommend trying to let the pupil locate the beginning of each piece by relating the music staff with the piano-maker's sign on the fall-board of the instrument. On a Steinway piano, for instance, the first "S" comes almost exactly at middle C. . . . Certainly such prep is foolproof! . . . If a piece seems thus:



she could orientate herself by saying aloud, "Right hand, first finger on middle C, left hand first G and C below middle C, starting her fingers on the keys as she talks. . . . But insist upon her actually speaking the locations before she touches the keys.

The Philosophy of Sound

(Continued from Page 436)

gave us all the "black notes" and a crazy chromatic scale. The pure-tone scale of Polyneus Claudius was still in use, and because the E-flat could not be used for D-sharp, nor for A-sharp, nor G-sharp for A-flat. So at the end of the sixteenth century, the "even-tempered" scale came up for discussion, with volcanic explosiveness.

The Even-Tempered Scale

The even-tempered scale can be explained quite simply. There are twelve semitones in the octave, so the even-tempered twelve looks to the foot. So the tone scale is even-tempered when its steps were evenly spaced, one "inch" for each semitone, and two "inches" for each whole tone. That makes the flats and sharps interchangeable with one black key for both, and that's all there is to it.

The difference between the even-tempered and the pure-tone scale (which is also slightly tempered) is in the spacing. The Polyneus pure-tone has two sorts of whole-tone: a Major (M) and a minor (m); and a fairly wide Semitone (S). The spacing then is as follows:

Major Scale: C D E F G A B C
Spacing: M m S M m S B

Each has its advantages and disadvantages. With the even-tempered the same black key can be used for sharp or flat, permitting free modulation; with the result, its critics say, that its harmonies are dulled and all sound alike in any key. The pure-tone scale has particular harmonies, as anybody will agree who has heard and/or composed Russian music.

(Continued on Page 473)

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Things Some Teachers Ought to Know

(Continued from Page 434)

try to play—no, nothing grand, but good old *Tinkles*, *Tinkles Little Star* out of the beginners' book.

Group activities have an even greater appeal for children than they do for adults, and many elements of musical knowledge could be taught in classes. Children should be taught that a class should be to give the children practical experience in the fun of playing duets, but watching my own children has made me feel that simple harmony would also be important. Children pick up tunes easily, and they all enjoy figuring them out on the piano. They would get even more pleasure out of it if they could accompany themselves with their own simple arrangements.

Children are very sensitive to the operation of the pleasure-pain principle, and in music lessons as commonly given, the pain aspects soon begin to dominate. When playing, the teacher should not be on the stools and the talented child, not on that of the normal child. I agree that in the years of my kind of lessons the child would not progress half as far technically as the child taught by the usual methods. On the other hand, the child who has lessons for four or five years will know more in the long run than the child who begins off the end of the first year. The opening of a drawing card would only go to the child in our essentially unmusical household. Every child who enters the house sooner or later begins to fool around on it. The preservation and gradual development of this spirit, not technical proficiency alone, should be the aim of music lessons for the average child.

The Art of Song Accompaniment

(Continued from Page 435)

be given a much more restrained background. The stressing of such points may strike the teacher as unusual, but they are so often neglected that one is driven to conclude that they are among those fairly numerous commonplace which many people forget because of their very obviousness.

To be alert to all ritenute and col legato marks, in short, to all marked rubato, is only half of the work of a good accompanist. The other half is to be sympathetic to the singer's art as sympathetic as possible—often no easy task—and, unless he knows the song intimately, must read all three staves, not merely his own two, plus the words of the voice-part, and listen intently to the singer. The teacher can get away from the way the singer begins to shape a phrase, a fair idea as to what he will make of it as a whole—how it will fit, the way he will approach and leave its climax-note. The accompanist must know this, *feel* this, beforehand.

Close attention to the singer's interpretation is just as necessary in the case of someone with whom the accompanist has previously had no contact, as in that of a stranger he is accompanying at sight. Few musicians, unless they are too mechanical to be true artists, in-

terpret a piece twice in succession precisely the same way. The total effect may be the same; there may be no conscious variation; but, perceptible or not, there are likely to be differences, and the accompanist must not be insensitive to them.

It is not uncommon for a singer to practice a song carefully in one way and then to sing it at a concert in another. The change may be unconscious, due to nervousness, or it may be a sudden burst of fresh insight, but the accompanist must be prepared for the phenomenon. The singer's interpretation may be changed in halls of different sizes; the voice accustomed to practicing in a comparatively small room instinctively adjusts itself to the slightly slower pace demanded by the acoustics of a large hall. The accompanist must not try to hurry the singer because he is not taking things at just the tempo to which he is accustomed. The singer may be a person who remembers that every song has its all-pervading pulse, modified in detail as it may be. The piano part must not be slowed down where the singer has long sustained notes; an instinctive tendency to broaden out at such points must be guarded against, while the player's accompaniment should give the singer as much support in rhythm as in intonation.

The pedal must be used more economically in accompanying than in solo playing. Above all, one must remember that in accompanying, as in singing a song (and as in most things where art is concerned) the whole, despite all that the mathematics may say, is a great deal more than the sum of the parts.

Adult Beginners Want to Learn

(Continued from Page 433)

melodic forms of the major—after the natural "structure" is understood—no difficulty need ever be found in the scales.

Years of examining pupils in high schools for "major music credits" give me reason to agree with Elizabeth Gest, Director of the Junior Department of The Federation of American Musicians and Musicians Teachers in Washington—that in every examination of piano pupils, whether beginners or piano pupils, the scales and the pedals were the weak points—that teaching the major and minor as the same key solved the problem with the scales. With every new scale the simple chord relations are with them in playing accompaniments to simple songs.

My work with adult beginners this past year has been unusually gratifying. The pupils who came in October—after half-hour lessons and one hour practice each day—were all able to play the "Christians Card" in Ada Richter's *Genevieve*—twenty-fourth which is Polish, has finished the first "grade" in twelve weeks; Sophie, twenty—from the same time, has covered the same ground in Hinsdale, Missouri, is after five months, to my adult beginner, as she has, begun the "adult grade." When I read this article to her and asked if she would

(Continued on Page 480)

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The Boys' Choir

(Continued from Page 437)

of course, forbid the use of women at the altar, and for them there is no choice in the matter. But many denominations are using girl choristers—some from six to sixteen years of age—and are developing a fine musical program. A boy choir produces a lovely tone, but boy choristers have a lovely quality and lend themselves well to such services as they are permitted to take part in. And the girl choristers emerge, at eighteen or so, with well established, well "set" vocal techniques.

"The secret in working with children, to my mind, lies in making them want to sing. The great secret, however, is to sing. That is, to make them want to sing and will sing." From the choir master's attitude grows the enthusiasm of the boys. If he stimulates that enthusiasm, half the battle is won."

The Place of Music in Military Hospitals

(Continued from Page 438)

combination, a violin and a piano with one or two soft-voiced instruments is the best. Of all instruments the piano is best liked and the best tolerated. Vocal music, except in the case of the very poor singers, is not accepted as well as instrumental music. Songs, however, are not popular, and this includes some of the greater operatic stars. The patients are not inspired nor soothed by

the high notes which invariably creep into their songs. It has been found that soprano singing many more often than tenors and basses sing, and, in spite of what the singers and critics say, very few of the patients like operatic numbers. They feel that the singer is gratifying a personal desire to show off and thus is lacking in sincerity, a quality which is sensed so quickly by the boys. Sopranos could easily correct this.

There is a tendency on the part of medical officers and many trained musicians to dispense popular and swing music and its influence, and to class all of it as trash. Perhaps this is because most of them are beyond middle life. However, when groups of young soldiers in hundreds of Post Exchanges and in the numerous Red Cross and American Red Cross dispensaries deposit as many as twelve nickel in a juke box to hear the same song many times over and over again, or go to a dance and simply sit around and listen to the orchestra, the influence of such music cannot be denied. Unfortunately very few of the medical officers, however, are really aware of the trained musicians even occasionally visit these Post Exchanges at night to find out what the boys really like. Unfortunately also, many musicians in designing popular music pick upon the very poorest examples of some passing novelty and hold it up to scorn, and base their opinion on such of it as is received.

It is the desire of the medical officers to accommodate the operatic or classical numbers invariably picked on one that is a gynaecistic outcast such as the *Jesu* Song, and overlook the truly beautiful things. Millions of boys went away whistling popular, sentimental songs, and they will come back with the

same kind of songs in their hearts. Songs which live with these boys cannot be dismissed.

No one would be so foolish as to say that our wounded boys want or need nothing but popular or swing music. Surely no one would urge artists and performers of classical music to attempt to go modern and present swing music. But it is also established that each trained musician cease to play in their noses at popular music, and begin to let better judgment in considering the desires of the patients and present their numbers sincerely for the benefit of the patients rather than for culture and self-justification.

The young person's sense of rhythm and the desire that of an older person, or at least his, for a greater desire for accentuated rhythm. Therefore, if the patient needs the stimulation of rhythm, modern music should be used, for only it has the accentuation which the medical officer understands and feels. Only modern music furnishes the rhythm they

Music when judiciously utilized can do much for neuropsychiatric patients, because certain melodies or words may bring about associations of a more positive nature. It is the revival of these basic realities which often aids in making the patients more accessible for the neurologist, psychiatrist, and builds a bridge across which there may be a meeting of the minds.

The Army has learned some specific procedures in such cases. This work has been done by Mrs. Lieutenant Guy V. R. Marziner of the Special Services who has been loaned to the Surgeon General. The writer has worked intimately

with him in preparing the official doctrine on the use of music in Army hospitals.

Here are the outstanding things the Army has learned: First, the patient groups must be small and without outside influences, especially in the early stages. It has been learned that, in general, the piano, played rather softly, is the most acceptable instrument. Small string ensembles are next in line. Vocal music is not generally acceptable at first.

As for the music, it has been found that simple folk songs, played in the piano in the early stages in these neuropsychiatric clinics are by far the most liked and best in the early stages. These folk songs, although generally unknown to most of the soldiers, have a quality of always "being right." Mother-sister complex, and temporarily to offer the same sort of comfort that hurt finger.

The Proper Approach Important

A short, simple, friendly approach with a short explanation of the age and origin of these folk songs, and how they have given pleasure and contentment to so many patients, is often very helpful in getting attention and cooperation from the men. After getting the attention of the patients through these old folk songs, it is generally easy to pass on to the longer melodic numbers of the materia.

Music, keys and accentuated rhythms should be simple and melodic, and always softer than in other words. As (Continued on Page 499)

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ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published. Naturally, in fairness to all friends and subscribers, we can express no opinion as to the relative qualities of various organs.

IMPORTANT!

Owing to extreme wartime paper restrictions, all inquiries addressed to this department must not exceed one hundred words in length.

Q. For a number of weeks the church of which we have an organ has been asking us to repair the organ in the next week. Our organ people seem to be to bring out the quality of the organ on the radio. As a result, we have been trying to repair it, but very kindly, I have tried several stops, but some seem to come over the radio. I am not sure of the cause, but it is not paper. Also, when would you say it is advisable to use the reed organ? Do the publishers of *The Etude* have any news books that the *Hammond* organ or any reed books giving registration for that instrument that can be used for church work?—G. H.

A. We suggest you taking up the matter with the builders of your instrument, as it would be a waste of time to talk to the instrument manufacturer, as he does not necessarily. We are sending you the builders address by mail. We believe, however, that you are asking us, the organist, is to use it when it seems fitting to do so. Some transients are very objectionable, but not all. We suggest you examination of the following books treating of the Hammond organ: "Dictionary of Hammond Organ Stops," by Fred J. Farnham, and "Registration for the Instrument (registered)," we suggest the book "At the Console," Fenton.

The best book we have from the Publishers of *The Etude*, as well as information about other books registered for the Hammond.

Q. Recently I purchased an old Reed organ with sixteen stops. I am considering buying a piano student. I do not know how to use these stops. I should like to have some compositions for the organ or organ stops. Could you send a book for beginners on the organ. If you can have such books and advise where I can secure them I will appreciate it.—M. G.

A. You do not name the stops included in the organ, and we will attempt to give you some information. The stops should apply to the instrument in question. 8 stops speak normal tone (same as piano), 4 stops speak an octave higher, 2 stops speak an octave higher, and 16 stops speak lower. London's Reed Organ Method contains a chapter on Organ Stops and their Management. The Reed organ method book is "The Reed Organ," "Reed Organ Selections for Church Use," "Two Staff Organ Books," "Farnham's Reed and Modern Organ," "The Organist," and "Hammond Collection," Barker.

All the books named may be secured from the Publishers of *The Etude*.

Q. I am enclosing list of sets of pipes in my possession. Will you please name some of the specifications of an instrument to be constructed by using these, or any additional of pipes that you would suggest? I am enclosing a diagram for my house. I am also enclosing a diagram of the piping of the organ from the book "Piano Tuning" by Carl Fischer. I would like to have my organ made with the same stops as the organ in the diagram. I am not considering such volume, only the heat that I can secure from the use of the pipes in my piano. I am enclosing my diagram for your consideration that I have had and substitute some other stops on the pipes. The pipes I have are all low wind pressure.—R. H. R.

A. We have filled out your diagram, with suggestions for the pipes you include, with suggestions for additional pipes we are sending you by mail. We suggest the addition of two sets

of pipes, with their extensions, namely, a small, but bright Cornoopon and a Violin Diapason. If the Violin Diapason and the Geigen Principal are mounted in the Swell organ the suggestion Organ Diapason can be omitted from the Swell organ as the smaller Violin Diapason in the Swell organ would be preferable. We also suggest the addition of a small, but bright, Reed, Great, Swell to Great, Swell to Pedal and Great to Pedal. We suggest that the opening for the stops be made at the same height, except for the proper emission of the tone. You might also take the position of the console organ stops, so that the organist would have the help and inspiration of a proper balance of the tones. The low wind pressure of the pipes seems to us, to be a favorable factor.

Q. Our choir is divided in opinion as to whether to sing the offering sentence as "All things come of Thee, O Lord" and so forth, with bowed head or with head held high. We would like to sing softly with heads held high. Please advise us as to the correct thing to do.—M. H. W.

A. The sentence implies an offering rather than a prayer, and the organist would be the one who would sing it, he sang "ME"—not implied indifference in giving. The matter of bowing or not bowsing, is one of a personal choice, though in authority at the church, and is a question of whether they feel that the bowing is necessary. Your reference suggests the meaning of the sentence.

Q. Will you please suggest the grade of pipe organ that a person should have to begin the study of the pipe organ? I have just passed my first year, and play fifth grade music.—S.

A. We suggest that the person who intends to play pipe organ be prepared with a fluent finger technique on the piano. Your preparation, if that was in view, should be ample for the pipe organ.

Q. I have an old Reed organ which I rebuild, removing the small bellows and hooking up a vacuum cleaner motor instead of the large bellows. I have an old right hand reed pipe for the organ, and would like to use it for the purpose, which appears to be there is a similar built for this purpose?—E. A. S.

A. We suggest that you try one of the following reed organs, as they are the same as the one made of celluloid, and remove to about fifteen feet of away, or place it in the cellar, or else when you are not using it for the purpose, which appears on the market.

Q. I would like to have information as to where I might acquire a second hand reed organ of two manuals.—J. L.

A. We are sending you the name and address of a man who has two manual Reed organ available. We also suggest that you advise various organ firms of your needs and desire to have you ask, in turn, the type instrument you seek, in trade.

Q. In answering an inquiry in a number of your Etude you mentioned the book "Piano Tuning" by J. Carl Fischer. Could you give me the name and address of the publisher? Price and the price? Also what is the price of "London's Reed Organ Method" and "Barker's Ecclesiastical Method for Pipe Organs?"—E. M.

A. The book, "Piano Tuning" by J. Carl Fischer, is available from Theodore Presser Co. and the price is \$2.00. The prices on the other books you mention are: "London's Reed Organ Method" \$1.00; "Barker's Ecclesiastical Method for Pipe Organs" \$1.60—for which prices they may be secured from the Publishers of *The Etude*.

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"Mr. Piano" Writes His Autobiography

(Continued from Page 428)

same result by wrapping the steel string with copper or soft iron wire. The density, thus increased, makes the low tone needed and compensates for the lack of length.

Perhaps you have noticed when you looked into the piano that each of my eight tones is produced by three strings tuned in unison. My lower notes (there are only two strings, while my higher bass notes (where more room is needed for their wide vibrations) use only one string. You can see that I have a good reason to be fussy about being built strongly when I tell you that together my strings exert a tension from twenty-five tons (on a poorly strung instrument) to as high as forty tons on the best grands,

People talk a lot about my action. By this I mean the organization of my heavy wooden keys. Of course, they must be perfect individually and in their relation to each other if they are to coordinate perfectly in producing any tone. Unless my action has lightness it will tire you unnecessarily when you play. The weight the great master Chopin used; two and one-half ounces of weight per key, is still the standard required to play mistakes. G. H. Lightfoot, pianist, says this is the favored standard. My action must be sensitive and rapid in its response to the force you apply or remove from my keys.

Hammers and Keyboard

Basswood, sycamore, and maple have given way to American rock maple as a favorite wood for my action. Here again I insist the grain of the wood be carefully planned to keep me from expanding under unfavorable temperatures. For my hammers, a wedge-shaped head of wood is covered with two layers of felt. The covering is lighter for my higher notes, thicker for my lower notes. I have

forty-eight of these hammers to make up my usual seven octave, three note range on each piano.

Now, tell me more about the part of me which is most in view, my keyboard. Strips of white pine, with the grain running toward the finished key, are glued in place as the beginning. After they are correctly spaced, the ivory or ebony coverings are glued in place. Within my case you will notice that the levers cannot be moved as far as the keys do because of the different angles at which they must strike the strings.

Sixteen tunings are given my strings before they are drawn to just a bit less than the breaking point, to standard tension. If the result is still not satisfactory, attention is directed to my hammers. Hammers that are too heavy will set out too many harmonics. My felt hammers are then pricked a bit to soften the felt at this point of contact with the string. This dampens many of the harmonics giving me a better tone.

I had many failures until 1883 when a method of relieving tension on me was discovered. They decided to stretch the

base strings diagonally over my treble strings. This made possible greater length as well as equalizing the strain on my frame. My bridge was then able to be moved nearer the center of my sounding board, which was an improvement in the tone quality I produced.

Perhaps you have wondered just how my keys produce the sound. The action of my key is that of a lever. My key when pressed becomes a lever which tosses the felt hammer against the strings. My hammer is then allowed, by the action, to drop back slightly from the string. Then my strings can vibrate freely. When you release my key the damper which is raised falls back into place and stops the tone.

Concerning the Pedals

At times you may like to sustain this free vibration and to increase the volume of my tone. Then you press the damper pedal. This is sometimes called, incorrectly, the soft pedal. That lifts the felt dampers from the three strings, allowing them to vibrate in sympathy with my other strings, and giving me the opportunity to bring out many of my rich series of overtones. My extreme upper tones are not included in this damper action, for their shortness allows them to vibrate only briefly, making dampers unnecessary. Soft pedals on grands shift my action to one side so that the hammers strike only two of the three strings. In uprights my hammers are moved close to the strings when the soft pedal is pressed so that the stroke lacks the usual force.

Between my soft and damper pedals on many pianos, I sound the sustainato pedal. A tone must be struck, then, my sustainato pedal pressed. It will sustain this tone while your hands are busy with other chords. Most sustainato pedals affect only the bass.

Contrary to the opinion of many I say that nothing can be done to alter my tone once the key has been struck. Carefully move your fingers about as if to produce some unusual effect after striking the key, but it cannot be done.

Two main methods of practicing me have held world attention. Leschetizky, a great musician, taught the importance of finger strength. Another, Breithaupt, advocated the use of arm and hand. Whether it is difficult to see how any fine playing can result without the development of finger agility, power and independence.

Experimentation goes on to improve me. Electronics have been used to do away with my sounding board, dependence placed on an outlet for amplification. They put on a knee which enables a player to swell the volume after the tone has been played. An earphone can be attached so that only the player can hear the practicing.

Perhaps you have gathered that I am proud of the job they have done exacting demands of modern pianists. Each feature of my construction is planned by skilled draftsmen with the public demand for me in view. How well my makers have succeeded, I am learning role, which makes me humbly notice that a pianist does well to appreciate fully the gifts of art and science the modern pianoforte.

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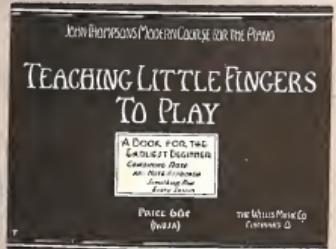
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Let's Clarify Music Teaching!

(Continued from Page 427)

expression and self-support. The goal of the musician is to provide inspiration for the community.

To provide this inspiration, to make the best music possible, we should realize that the making of music depends upon the sheerly mechanical skill with which performers manage their instruments and their voices. Music is the result of these technical skills, and the technical skills must come first. It seems to me that many teachers lose sight of this. They confuse the inspiration of music with the primary task of teaching people, in the best engineering manner possible, to attain the greatest mechanical skill with the instrument selected. I am heartily tired of the time-honored cliché that still exists in this field of purely technical, or mechanical, approach. We hear that no one system can be the right one, since no two pairs of hands are built alike. We hear repetitions of the "Play it with your nose, as long as it sounds right" story, and we hear the like. And we too, as a result of such counsel, are given to the notion that we must learn to walk according to the same mechanical principles. And we don't pay fees to an instrumental teacher in order to be told to play with our noses. There is some superior method of playing, but it is not what the student is entitled to be shown.

What is it? It is what the student is shown, he will not make music, "nose" anecdotes notwithstanding. The teaching of music is another branch of the subject and has nothing to do with the mechanical approach to instrumental techniques. Certainly, if one hopes to become a musician, he must master the literary aspects of music, and the mechanics of performance—just as the poet must know literary tradition as well as rules of syntax. But the purpose of, and the approach to, the two fields must be kept separate.

An Important Step

Certainly, there are differences of opinion as to what constitutes the best mechanical procedures. However, my experience has convinced me that there is one best procedure for each instrument. In second place, then, I believe that our music schools should be schools, in the classic sense. Each should represent a cohesive school of thought in the teaching of the various instruments, instead of standing as mere shelters for individual teachers who follow individual ideas and "methods" of their own. We all know the complete bewilderment that results when a teacher is asked to work with the method of Mr. X, is suddenly assigned to Mr. Y, after a few years, and has to grope his way into another method. Let us climb out of such general confusion and develop schools, in the true sense of the term.

The first pedagogical step in such a school would be to separate music from the mere mechanics of instruments—not in the time of teaching them, but in the approach to them. It is not only possible but very beneficial to allow the young student to train his ear to sounds,

his mind to solfège, and his system to music at the same time that he learns to manage his fingers and lips. The point is that the teacher should distinguish clearly between the purpose of the two kinds of study. Just as, in school, the teacher gives lessons in arithmetic and in grammar, without confusing their very different natures, our second step is to arrive at the best considered and most efficient mechanical approach to our instruments. We need to get rid of our confusion of many "methods" and to build a sound school of thought. We need to thresh out differences of "method" so that we may give our students those principles which will enable them to approach the sheer mechanics of their playing so naturally, so correctly, so wholesomely that "finger work" will endure after lesson days are over, as a foundation for the music-making that enriches later life.

How is this to be done? There are a number of ways! Perhaps we need a National Music Service, comparable to our library service, which will draw upon our greatest artists and individuals to think about teaching! (Artists sometimes forget that they, too, were once young students, eager to be shown the way.) Perhaps we need a series of public discussion forums, where methods could be discussed, pros and cons explained and demonstrated, and the best systems (or new systems based on the best of many) brought to light, not as "represented methods" but as the sounder, more practical of achieving mechanical skill, and avoiding the mechanical disaster that results from the confusion of "methods."

According to the Auer method, for example, the student should never be expected to hold the violin—yet one of Auer's most distinguished pupils does so! Use it! In my opinion, one must use the shoulder, along with the elbow, for firm gripping, along with the fingers, for firm slipping. Who is right? Why? Let's prove it! Why not? And that is countless other mechanical questions that, I am sure, were once settled, demarcated, and peaceably settled? When I was a student, a number of us went to hear one of the greatest violinists in the world (never mind who it was), and noted that the "pointer" finger of his left hand was held out straight, without the least bend or curve. "Ahh," we said, "that is the secret of his wonderful tone!" And at once, we began holding our own fingers out straight. In later years, I once sustained an injury to his right hand and could not bend his fingers. Is there then a relation between finger pose and tone? Let's prove it! One other desire: his pupils think to think in terms of the "whole hand" and not of the fingers—another conceit! "High finger" Who is right?

I believe that in the sheerly mechanical manipulation of every instrument there exists a fundamental physical principle—not as regurgitation, but as applied physics. The important thing is to be thought on these physical principles and to clarify them for all who wish to express them selves (literally) through tone. Of course, the question arises: when a presentation is standard, shall I follow the accepted technique that allows the instrument lips, or the method with even pressure on both support from the lower lip, thus automatically

matically sagging the trumpet down-ward! Shall I follow the vocal technique that "sends" the voice into the chambers back of the nose? I have my own views, of course; others have theirs; and so the basis of a discussion, and of a good blow-off, is to present one like a bugle, with even two-lip pressure, for greater clarity and purity of tone, because blowing down mutes the tone, I believe in "sending" the voice nowhere at all, but in opening the mouth freely, naturally, for the well-supported emission of correctly enunciated syllables. As I have just said, others may disagree with me—but in this case, free, democratic expression of opinion is not quite enough! We need some way of expressing our views to express ourselves. We need a service, or an academy, or a forum, or something by virtue of which these enormously vital questions of mechanics can be reasoned and demonstrated, so that our students may be helped instead of confused—so that pupils who change from Mr. X. to Mr. Y., and musicians who go from the A. Orchestra to the B. Band, will not be so bewildered that they feel like giving up altogether. There must be time and attention given to the clarification of the natural means of approaching instruments.

Naturally, those who took part in my proposed forums should be compensated—a national movement might provide fees; an open forum might collect admissions; some generous souls might be satisfied with a return in prestige value. And there should be no compulsion to the master. But it seems to me that our students and teachers should be heartily glad to get these questions on the table—for the sake of the music which, while in itself no part of mechanical approaches, cannot flourish without them. Then I foresee an end to fade in teaching the beginning of a sound philosophy of music, and the development of the personal, nonprofessional participation in music which alone can make a nation truly musical. Let's remember that the function of music is to serve the community as a whole!

The Philosophy of Sound

(Continued from Page 465)

Choir. But modulation is very limited and variety of harmony must be obtained by different "modes" of arranging the notes of the same scale: A, B, C, D, E, F, G.

The conflict is the old one between the Pythagorean mathematicians and the followers of Aristoxenos, who insisted that the human ear demands modulation of mathematically altered scales. There is no final answer, because, as Sir James Frazer says in his "Science of Man" and in his "Science and Music," we don't yet know what a consonance is or as Helmholtz observes, harmonic preferences change with different generations. They are changing now again.

All this time, up to the dawn of the eighteenth century, pitch-range was measured in string- or wave-lengths by means of the Pythagorean monochord. But after 1700, Joseph Sauvage, born a deaf-mute who learned to speak at the age of seven, but not to hear, worked out

the absolute arithmetical values of the frequencies with which waves vibrate per second. He also, by the way, gave us the word "acoustics," which means listening—something he could not do himself. From that time on, there was enormously facilitated acoustical research both in theory and practice; so that the electric age began resting on a broad platform of knowledge facilitating yet further advances with cumulative speed. Once electricity came, frequency-measurement of pitch-range permitted also the measurement of volume range. This very complicated process is best explained by analogy.

Advances in the Electric Age

We all know that if a stone is dropped into a still pool, waves circle out till they hit the shore. The force with which they strike varies with their size and the amount of pressure behind them. So it is with musical sound waves, rhythmically striking our ear drums, and we are influenced by air pressure in the tube-like canals of the ear. Such waves varying in frequency from sixteen to sixteen thousand or more per second, also vary in pressure and size, and to pressure that varies in astronomical figures. The units of measurement are in logarithms and are named after Alexander Graham Bell, inventor of the telephone. We can make such measurement between the "threshold of hearing" and the "threshold of pain" necessary. The combined measurement of pitch-range and volume-range would greatly have aided Sauvage, Beethoven and Edison for they are now used in measuring loss of hearing and the sensitivity in electric telephones needed to rectify the loss.

Music differs from all the other arts except speech in being invisible and intangible. It comes out of the thin air. We have to fight for knowledge all the way down the centuries, against human prejudices as well as the inscrutabilities of nature's law. Out of this knowledge came music, the noblest abstract presentation of the human struggle for goodness, truth and beauty; and protection against the most murderous means of destroying by land, sea and air, ever invented, or even conceived by the fiendish Butcher of Berchtesgaden.

Questions and Answers

(Continued from Page 442)

find many more examples of major than of minor, but you will find enough pieces in minor so as to make it worth while.

2. In some states a piano teacher must be certified, but in most places there is no restriction or regulation whatever, and that is the reason there are so many poor music teachers!

* * *

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Music in New China

Continued from Page 444

profession was quite looked down upon during the past hundred years, still Chinese operas and ballads like *P'i Hseng* and *Te Ts'e* drew the largest number of enthusiasts and admirers. *P'i Hseng*, or *Chang Ch'ien*, meaning Peking tunes, was so popular all over the country that the Chinese used to sing a few famous lines. Operatic tunes of this type could be heard in tea houses, restaurants, hotels, homes, streets, farms—in fact, everywhere; and Milan in Italy is not the only place in the world where one can hear a street-sweeper singing an operatic aria while cleaning the streets.

Western music has long since stopped "making" like Chinese music did in.

The sound film, radio, and phonograph are some of its favorite channels.

Many Chinese begin to like Western music better than their own. On the other hand, there are also many who lament that Chinese music is in danger of being superseded by Western music and hold a strong resentment against the latter.

The Singing Movement

Our first attempt in training music teachers began in the establishment of a music department in the Peking Higher Normal University for Women in 1928. We established our first conservatory of music in 1932. According to a statistic I made there were, in 1934, one hundred and ten music students in all the educational institutions of college standing, including the National Conservatory of Music in Shanghai; or one music student in every four hundred students of college standing. We turned out about a dozen sets of thirty-piece symphonies each year to meet the needs of music students in 3,125 secondary schools. Music as a school subject was an ugly and neglected child, and China was slow to awaken to the importance of music education in the new educational scheme.

But the new educational way in which the Japanese occupation of Manchuria in 1931 awakened the whole country.

Patriotic songs by the hundreds seemed

to have been written overnight and they

were sung all over the country.

They were sung not only in school rooms, but also in streets, villages, ten houses, and theaters in every industrial center.

Arts, *Yi* were *Yi* to be *Bondo*, *Yi* to be *Mei*, *Yi* and *Yi*, and *Festival* *Usto* to Death, by Mai-hain and Mengpo were two of the

most widely sung. Not very long ago, the

Chinese people thought that singing in public places was either childish or immoral. This attitude, however,

brought a new understanding of music singing; they became a real stimulation of patriotism in their expression of youthfulness and cooperation. Governmental officials actually opened their mouths in singing the National Anthem in meetings, and old people gradually caught on to the spirit and joy of singing with their grand-children. China became grand-singing conscious.

Singing movements started all over the country practically at the same time. My *Yu-Ying* Academy boys' glee club in Peking toured the south in 1934, giving a series of patriotic concerts. We had a Peking fourteen-school-joint-chorus of nearly a thousand voices, giving an open-

air concert in front of the Palace of Supreme Harmony in the picturesque Forbidden City in 1935. In 1936, at the request of the National Government, the Yenching University Chorus of Peking, the National Conservatory Chorus of Shanghai, and the Nanking Singers gave a three-day church festival in the new built People's Assembly Hall in Nanking.

We have certainly set our battle-cries to music, and we have certainly been singing them with all our hearts. Because, when "Indignation fills the heart of all of our countrymen," and "it has passed what men can endure," as two famous songs go, singing was found to be the most emotional outlet.

Music underwent a real test in 1937 when the Sino-Japanese war finally broke out. Would people sing when their houses were bombed, their properties lost, and they were forced to flee? Yes, people would; and music stood the test magnificently! Music had been even more encouraged than hindered in a period when China has had to put up a most painful defense and to face a most painful loss of life and lands. The value of music as a most rallying force and in keeping up the morale of the people and soldiers is re-found and proved. I have had its day. I know it because I saw it in Free China from 1938 to 1944, and my very ears were there and heard with the field of music. I liked it because I had the good fortune to participate in many of the musical activities in Free China during these six years.

The Demand for Choral Leaders

Early in 1938, the demand for choral leaders was so high that the Committee on Music Education of the Ministry of Education, and the Chingking YMCA opened up many scores of a choral leaders training class in the evenings and turned out hundreds of not-too-expert but most-tremendously-enthusiastic choral leaders. Many of our graduates are now singing in prominent positions to theaters, giving intermission to lead in public places, parks, or on singing crowd in no time. Many went to towns and villages and spread the gospel of singing. And, quite a few to my pleasure in elementary, go music-teaching positions

because Chingking was so over-crowded then, many of us had to live out of town; and many of us had to walk eight or nine miles to teach or transportation at night. Sometimes we had to walk in the rain or miles our more than compensated just by the very enthusiasm we were helping to sing. The immediate future help thousands to extend the joy of singing to the hundreds of thousands. With this high anticipation shower, any hunger only meant increased enjoyment of a hearty meal after work, in a forthcoming time.

A second section of this article will appear in a forthcoming issue.

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The World of Music

"Music News from Everywhere"

ARTUR RODZINSKI, musical director of the New York Philharmonic-Symphony Orchestra, will make his first appearance in New York, when he will conduct the opening concert of the Rochester Philharmonic Symphony Orchestra's 1945-66 season in November. Other guest conductors for the season are Sir Thomas Beecham, Leonard Bernstein, Dimitri Mitropoulos, and Guy Fraser Harrison.

BETTY LOU KROONE, a fourteen-year-old pianist of Portland, Oregon, is announced as the winner of the sixth annual Edgar Stillman Kelley Junior Scholarship Auditions. The scholarship carries a cash award of two hundred and fifty dollars tandem for the ensuing two years if the pupil's improvement warrants.

ROBERT STOLZ, Viennese composer of many popular hits including *Two Hearts in Three Quarter Time*, has received from The Academy of Motion Pictures Arts and Sciences the nomination for the its Academy Award for the picture, which he composed for the motion picture, "I Happened Tomorrow."

THE SADLERS WELLS THEATRE in London was the scene early in June of a brilliant history-making event, when it opened its doors for the first time in nearly five years for the world première of Benjamin Britten's new opera, *Peter Grimes*, which is the first new opera by a native English composer since Vaughan Williams' "The Poisoned Kiss" was produced in London nearly ten years ago.

ERNO RAPEE, composer, and musical director of the Radio City Music Hall since its opening in 1932, died June 12, in New York City. Mr. Rapee was born in Budapest, Hungary, and began his career first as a pianist, making his debut as soloist with the Vienna Philharmonic Orchestra in 1906. From 1917 to 1926 he conducted theater orchestras in New York City, followed by a year at the Metropolitan in Philadelphia. In 1928 he conducted the opening performances of the Roxy Theatre in New York City and later was active in Hollywood, where he was musical director of Warner Brothers and First National. Mr. Rapee appeared as guest conductor of most of the major symphony orchestras of the United States. He was the composer of over one hundred selections.



GUY
FRASER
HARRISON

MISS PAULA LENCHNER, dramatic soprano, a student at the Cincinnati College of Music, and Miss Eunice Podis (Mrs. Robert Weiszkopf) of Cleveland Heights, Ohio, pianist, were the winners in the finals of the 1945 Biennial Young Artists Competition of the National Federation of Music Clubs held in June at New York City. Both will have a solo appearance with the General Motors Symphony of the Air. No winner was declared in the violin classification, but the two winners, Miriam Burroughs, and Robert Rude, were given awards of two hundred and fifty dollars each.

IRENE DUNNE, famous stage and screen actress, was awarded Johnson General Manager of the Metropolitan Opera Association, were awarded honorary degrees of Doctor of Music at the seventeenth annual commencement exercises of the Chicago Musical College.

THE UNIVERSITY OF TEXAS Music Educators Conference, to be held in Austin, August 16-17, will have eight leading music educators from various parts of the country as guest lecturers. They will include Nellie Cain of Chicago; Charles B. Ellister, University of Illinois; L. Bruce Jones, Little Rock, Arkansas; Dr. Jacob Kunkelwasser, Syracuse University; John Kendall, Denver Public Schools; Miss Sadie Rutherford, Evanston, Illinois; Miss Marion Flagg, Dallas, Texas; and Dr. Lena Milian, Beaumont, Texas.



NELLIE
CAIN

THE BACH-MOZART FESTIVAL, being presented at the Boston, Massachusetts, under Serge Koussevitzky, on consecutive week-ends beginning July 23 and closing August 12, has among its soloists Alexander Borovik, Alexander Brailowsky, Robert Casadesus, Lukas Foss, Abram Chasins, and Constance Keene, piano; William Kroll and Richard Burgin, violin; A. Velluti, viola; Louis Lefèvre, viol.; Georges Laurent, flute; and Fernand Gillet, oboe.

"**MUSIC IN INDUSTRY**" was the subject of three round-table discussions during June at the Institute of Musical Art, New York City. The conference was directed by Wheeler Becker, conductor, former head music consultant of the War Production Board in Washington, with problems on program making, use of employees' questionnaires, transcriptions, recordings, labor relations, and mechanical improvements were discussed.

PAUL HINDENBUTH received the honorary degree of Doctor of Music from the Philadelphia Musical Academy at the commencement exercises in June.

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Junior Etude

Edited by

ELIZABETH A. GEST

Fun in Music

by
Paul Fouquet

BOBBY stared at the portrait of Beethoven that hung on the wall above the piano. Then he turned to his Uncle John, who was in the room with him. "Uncle John, in all the pictures of Beethoven I've seen, he appears to be frowning. Was he always so very serious? Didn't he ever laugh or have fun?"

"Of course he did, Bob. Although Beethoven's life was far from happy owing to family troubles and his deafness, he was, like most of our great composers, fun-loving and enjoyed jokes and pranks. That gayer side of Beethoven's life is reflected in many of his pieces. Take, for instance, his great *Rondo a Capriccio*, Op. 129. Across the manuscript of this piece Beethoven wrote: 'Fury over the loss of a single penny.' While listening to this music, one can almost see the Master rummaging through his papers and searching under his table and chair for the lost penny. This is truly a 'fun' piece!"

"I think that's a great idea, Uncle John, calling it a 'fun' piece. Bach always looks so dignified in his pictures, but I suppose he, too, wrote 'fun' pieces?"

"He certainly did, Bob, as you must agree if you think of all the lively dances Bach has left us. Who can hear the *Gigue* from Bach's 'Fifth French Suite' and not have his feet tap the floor in time to its rollicking rhythm? This piece is positively a 'gloom-chaser'!"

"Just consider, Bob, how much sparkling fun is waiting for us behind such general titles as *Allegro*, *Presto*, *Vivace*. This would include movements from many sonatas and symphonies."

"Scarlatti has given us many 'fun' pieces. So has Handel, in such numbers as the *Hornpipe* from his suite called 'The Water Music.' But it is to *genial* 'Papa' Haydn that we are indebted for the greatest amount of fun in music. We have only to think

of the lively movements of his sonatas and symphonies to realize that."

"I like Haydn's music, Uncle John. Especially his 'Toy Symphony,' his 'Clock Symphony,' which always reminds me of a clock store, and the 'Surprise Symphony'."

"In the 'Surprise Symphony,' Bob, you will recall that during the slow movement there is a sudden crash in the music. This is Haydn's 'surprise' to wake up those who may be dozing instead of listening to the music! Such was Haydn's sense of humor!"

"When I was a young man, Bob, I attended the piano class of a well-known teacher. I recall one session in particular. A girl played the Schumann *Petitions* for us. She played well, with good tone, good rhythm, yet, somehow, the Schumann pieces did not 'click.' Our teacher asked me what was wrong with the girl's interpretation of the music. 'Why,' I said, 'I think she plays them too seriously.' That is just it,' our teacher said. Then he turned to the girl at the piano. You must have more *fun* while playing those charming

"Will you sing me a song?"
Said the cock to the hen,
"For I've not heard you sing
Since I do not know when."



"I would sing you a song,
Mr. Cock, if I could,

"FORWARD MARCH WITH MUSIC"

ing pieces. Bring out the carnival spirit of the music!" That advice could be given to a great many students. Bob, who seems to think that because a piece was written by a great composer, it must be played seriously. If the music suggests fun, then by all means make others share what you play. That is what the composer would want."

"I guess there must be a great many modern 'fun' pieces," Bobby suggested. "Would you call *Humoresques* 'fun' pieces, Uncle John?"

"Some of them are, Bobby. But those of Rachmaninoff, Dvořák, Grieg

and Tchaikovsky are tinged with melancholy, as though the composers were reminding us that life is not all fun! However, a great many of our modern composers have given us many genuine 'fun' pieces. There are Debussy's *Minstrels*, and his *General Lavine, Eccentrique*, a musical portrait of a well-known clown of Debussy's time; St. Saëns' 'Carnival of Animals'; the popular symphonic piece 'The Sorcerer's Apprentice' by Dukas, which describes the havoc wrought by the apprentice who tries to work magic during his master's

(Continued on next page)

Junior Club Outline No. 41

Dvořák

a. Anton Dvořák (pronounced Dvor-shack) is well known to all music students through his symphony, called "From the New World." When and in what country was he born?

b. Did he ever live in America?
c. Can you sing, hum or whistle the melody of the second (*Largo*) movement of this symphony?
d. When did he die?

Terms

e. What is meant by "Chamber Music?"
f. Give a term meaning "dying away."

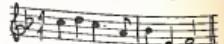
Keyboard Harmony

g. Play the melody given herewith on the piano and include the triads or chords indicated. No inversions are required.

Program

Try to listen to recordings of the "New World Symphony." Since many musicians own a set of these records,

ings they should not be hard to find. Some of your friends would no doubt let you borrow them.



The *Largo* movement is available in simple piano arrangement. Your program may also include the well known *Humoresque*, and the *Slavonic Dance No. 10* in four hand arrangement. Use other Dvořák numbers if you have any.

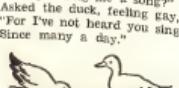
Musical Materials

Musical instruments, at various times in the history of mankind, have been made of many materials, including bone, wood, shells, gourds, horn, reeds, gut, skins of animals, bronze, glass, wire, silver, bamboo; and they have been played by blowing, plucking, striking, shaking, bowing.

Some have been very plain and simple; others have been elaborately decorated, inlaid, carved, jeweled, painted or engraved.

Mankind has always made instruments to produce music.

For I've not heard you sing
Since many a moon."



"I would sing you a song."
She replied with a quack.
"But you know that a voice
Is the one thing I lack!"

"Will you sing me a song,
Madame Goose, very soon?

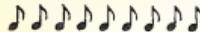


"I would sing you a song."
Replied Madame Goose,
"But you know I've no voice,
So, what is the use?"

THE COVER FOR THIS MONTH—Our cover for this month with all of its fanciful appeal might well be entitled "A Summertime Fantasy."

It is the work of a young lady studying art at the Philadelphia Museum School of Industrial Art. Students of this school were invited to enter to participate in a cover prize competition. The students competed only against their fellow students. This cover was awarded third prize by the judges of the contest.

This whimsical personification of insects which bally the summer air with their sounds is a water-color sketch, and the promising young lady from whose brushes it was brought forth is Miss Delia Morgan, 5634 Hazel Avenue, Philadelphia 43, Pa.



THE IMPORTANT "NOW" ON NEXT SEASONS MUSIC—When Theodore Presser founded the business bearing his name he was motivated by a sincere desire to provide music teachers and other active music workers with better opportunities and more conveniences for securing needed music publications than then available. In 1913, when there was only a very few metropolitan music houses, he founded a company which boasted of establishments with fairly representative stocks of standard, classical, and educational music publications. Today, despite the fact that there are some few hundred retail music stores throughout the country with stocks of music such as meet the demands from teachers, students, and others interested in music, there is about 70% of the entire population of the United States without a retail establishment handling such musical publications in any of the retail shopping districts to which those in this 70% of our population are accustomed to going. This situation indicates how far-sighted Mr. Presser absorbed himself in his life-time in setting up a retailing and advertising direct mail service and specializing in serving teachers and those in other branches of the music profession.

Mr. Presser himself had been a music teacher for years, and this was an important factor in his establishing and perfecting many features of direct mail service to music teachers including the liberal educational privileges. These examinations privilege help teachers particularly in gathering together music to meet their needs for the start of each season.

It may seem early to talk about music needs for the beginning of next season, but just as the success of our armistice in Europe has proved careful preparation vital in warfare, so is a very important thing, as in civilian life, to be prepared. It is important in these days when stock and help shortages make it impossible to give satisfactory service to those who wait until almost the day of their needs before ordering music.

Every teacher of music not already acquainted with the examinations privileges offered by the *THEATRE'S PRESSER CO.* (Philadelphia, Pa.) and the *EARLY ORDER PLAN* should write immediately for details of the Early Order Plan as a first step toward arranging to have an ample supply of music on hand ready for a good start of the next teaching season. Under the Early Order Plan this can be done without any immediate cash outlay.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

August 1945

ADVANCE OF PUBLICATION

OFFERS

All of the books in this list are in preparation for publication. The low Advance Cash Prices apply only to orders placed now. Delivery will be made when the books are published. Paragraphs describing each publication appear on these pages.

The Child Beethoven—Childhood Days of Famous Composers—by Lettie Elizabeth Cole and Ruth Sampson 23
Classics of the Organ—Book One, First Edition for Cello and Piano—Kreneke 23
Liturgy Keating's Second Junior Choir Book 23
Matthew Norton—Wise and Foolish 23
A Child's Book—Shakespear-Words 23
Organ Transcriptions of Favorite Hymns 23
Piano—A Story with Music and Pictures 23
Sleeping Children of the Orient—Chloris 23
Classical for Junior Church—Perry 23
Six Melodious Octave Studies—Lindberg 23

Themes from the Orchestral Repertoire—Lindberg 23

Twelve Famous Sonatas—Arr. for Piano—Kreneke 23

The World's Greatest 23

THE CHILD BEETHOVEN—Childhood Days of Famous Composers—by Lettie Elizabeth Cole and Ruth Sampson—From all parts of the country since the appearance of the first book issued under the *Champions of Famous Composers* series, teachers, students, and others interested in music, there is about 70% of the entire population of the United States without a retail establishment handling such musical publications in any of the retail shopping districts to which those in this 70% of our population are accustomed to going. This situation indicates how far-sighted Mr. Presser absorbed himself in his life-time in setting up a retailing and advertising direct mail service and specializing in serving teachers and those in other branches of the music profession.

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CHORAL PRELUDES FOR THE ORGAN by Johann Sebastian Bach, Compiled, Revised, and Edited by Edward Arthur Knoblauch, with a short work on Bach's "Einer Soher Personen" and his "Krebs" Organ, available in the *Prestress Collection*, has established his authority on the music of the Leipzig Cantor. Now we are pleased to announce as a forthcoming addition to the same series, the beautiful CHORAL PRELUDES FOR THE ORGAN as prepared by the same distinguished musician.

These fine works are among the supreme in all music. In this new edition their devotional content will be apparent anew by means of the interesting registrations the editor has provided along with new pedalling and fingering. The eight books in this series will include *Lieder Jesu, um sind hier; Alle Menschen müssen sterben; Ich ruf' zu dir, Herr Jesu Christ; In dir jubel' ich; In dir Freude; and Herzlich that' sales verlangen.*

While this book is being prepared, an order for a single copy may be placed at the Advance of Publication cash price of 50 cents, postpaid.

LAWRENCE KEATING'S SECOND JUNIOR CHOIR BOOK—This collection is designed after LAWRENCE KEATING'S JUNIOR CHOIR Book, and contains original compositions by Bach, Beethoven, Brahms, French, Gounod, Grieg, Haydn, Mendelssohn, Mozart and Schubert. The texts provide appropriate verses for church services.

This book may be effectively used by girls alone, by treble voice choirs, with boys in soprano voices, or by women in chairs. A single copy may be ordered now at the Advance of Publication cash price 25 cents, postpaid.

ORGAN TRANSCRIPTIONS ON FAVORITE HYMNS by Clarence Kohlmann—For some time pianists have enjoyed Mr. Kohlmann's arrangements of hymns and organ solos. New organists are to enjoy the same benefits. The twenty transcriptions of popular hymns in this volume have been chosen from the same adaptations which attracted widespread attention during the years when Mr. Kohlmann was director at the famous summer sessions at the Auditorium in Ocean Grove, New Jersey.

Since in most cases the original hymn keys have been retained, the transcriptions may be used to accompany congregational singing. They are also suitable for use as instrumental background music and as instrumental solos. The arrangements, such as the violin, easy limited. Today, with every young folk of instrument, there is an increasing demand for piano pieces in the first position.

In this book the eminent educator, Charles Krane, presents a dozen pieces which he has selected from the compositions of Bach, Mozart, Brahms, and folk Russian sources. When selecting these particular special attention was given to the piano technique, as well as to their melodic and rhythmic attractiveness. To advance single copy of this book at the special cash price of 50 cents, postpaid.

THEMES FROM THE ORCHESTRAL REPERTOIRE, For Piano, Compiled by Henry Levine—This is a fourth volume in a series arranged and compiled by Henry Levine. Pianists everywhere already have enjoyed THEMES FROM THE GREAT SYMPHONIES and THEMES FROM THE CEZAR OPERAS. For his new book Mr. Levine has selected suites, overtures and tone poems of leading orchestral composers. Seven of these have been especially arranged: *Ari, from Siegfried No. 1* in D by Bach; *Themes from the Sorcerer's Apprentice* by Dukas; Debussy's *Prélude to the Afternoon of a Faun*; *Themes from Roméo et Juliette* Rhapsody No. 1 by Enescu; *Nocturne from "Midsummer Night's Dream"* by Mendelssohn; *Theme from Les Preludes* by Liszt; and *Saint-Saëns' Danse Macabre*. Some of the other selections are *Grieg's In The Hall of the Mountain King; Two Themes from "Scheherazade"* by Rimsky-Korsakoff; *Theme from "The Snow Maiden"* by Tchaikovsky; *Waltzes from "Serenade for Strings"*. The arrangements are slightly more advanced than those of the earlier volumes, some running to fifth and sixth grade. All have been carefully fingered, phrased and edited.

A copy of this new work may be assured by placing your order now at the Advance of Publication cash price 45 cents, postpaid. Sale of the book is confined to the United States and its possessions.

THE WORLD'S GREAT WALTZES, Arranged for Piano by Seidenberg King—The average pianist of third grade ability will enjoy playing these well-known arrangements of famous waltz melodies. Each detail is edited, thus retaining the rhythmic and melodic charm of the originals.

Included in this collection are: *A Waltz by Cesar Strauss*; *Gold and Silver* by Lehar; *The Skaters* by Kastelstiel; *Denise* by Johann Strauss including *The Beautiful Denise, Artist's Life*; and *Tales from Vienna Woods*.

A single copy of this album may be ordered now at the special Advance of Publication cash price of 40 cents, postpaid. The sale, however, is limited to the United States and its possessions.

CLASSIC AND FOLK MELODIES in the *First Position for Cello and Piano*—Selected and Arranged by Charles Krane—Students usually were those who had attained some proficiency on another instrument, such as the violin, easy limited. Today, with every young folk of instrument, there is an increasing demand for piano pieces in the first position.

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Information on Cutting Oboe Reeds

Q Will you kindly favor this library with the names of some texts providing information on the subject of making and cutting oboe reeds?—D. E. H., Connecticut

A I suggest that you obtain the following books: (1) "The Study of the Oboe," by William D. Fitch; (2) "How to Make Double Reed Oboe Reeds," by Arthur J. Fitch; (3) "How to Make Oboe Reeds," by Arthur J. Fitch. All certain will find these books very helpful. They may be purchased through the publishers of *The Etude*.

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services. If you are a teacher of English readers
who plan to pursue advanced study with an
established teacher away from home,

Opportunities for the Saxophonist

Q I am sixteen years old and am definitely
determined to follow a musical career. I play
the saxophone and understand that it is not
meant for me to play in the band. What is the
instrumentation. What are the opportunities in
the field of radio or for a soloist? I use a single
reed which is accepted by teachers? Recently I
received a pamphlet of highly important
to our state contest?—P. S. Kansas.

A The opportunities for a career as a
well known instrumentalist are bright in the field
of dance band, radio, and solo performance.
In any case you must be thoroughly
trained and prepared to meet the competition.
Why don't you seek the advice of some
of the standard instruments which can quickly
learn to play and teach these little instruments.
The teacher should foster and
encourage a group playing, and should
make up of these novelties. As before, it
is strongly urged that teachers utilize

Helpful Hints for a Better Band

(Continued from Page 438)

we were accomplishing. The completed
composition, they felt, was truly their

A band conductor can do wonders with
his limited material, but he must depend
on his resources and the resources of the
other members of his group to develop
potentialities into realities. It is hoped
that the good words and hints which have
proved so successful in my work will en-
able another band instructor to share, in
at least a portion, of that success with
his own band.

modern instruction book such as are
provided by the Army.

The fact that an instructor with a bit
of patience and a little persuasiveness is
almost unlimited for teaching these
patients. And while music is not therapy,
it can do much good for the thousands
of our sick and wounded boys. In addi-
tion, it will surely bring about a greater
appreciation of the part that music plays
in our American way of living.

Adult Beginners Want To Learn

(Continued from Page 466)

said anything, she said "I would say
more about the daily routine of slow
practice. That is not easy for me,
but I know it has to be done in any
place." These adults have come from
every state in the Union, and
from almost every country on the globe:
Canada, the West Indies, England,
France, Italy, Russia, Hawaii, Korea,
China and others. The average age is
from twenty to thirty. Many have been
older—few past sixty. The talent or
ability and work accomplished have not
differed with nation or age. She was
convinced no rational human being is
without some gift for musical expression.
A few men have found their way into
most of the classes, and have been among the
most interesting and interested adult
beginners. One Lieutenant, now with his
wife at the piano, writes that his year
at the piano gave him more pleasure
than any study he had ever done and
he hopes to come back to it. A Colonel
for three years overseas says he has
learned to play the harp and the
use of his piano lessons for one year,
and as an "instructor" who promised "the
ability a person could learn in six weeks
added "Try it."

For the past three years the Y. W. C. A.
has sent the piano pupils to my studio.
Much of the building was taken over by
the U. S. O., leaving many rooms for in-
dividual teaching. The extra time I can
now give to every pupil is an advantage
to me and easier for me not to be
restricted to thirty minutes.

My indebtedness to Tubias Matthay for
the principles mentioned in this article
must here be expressed. Also my
indebtedness for his teachings, which
have made my work with
adult beginners much easier and more
lesson I quote some of his sayings: At every
lesson about every note is just right,
"right"; "Musical problems are mental";
"There are three kinds of technique—
Technical, Interpretative, and Techni-
cal of Good Taste, they should be
interested in teaching"; "The highest hap-
piness are beings of us to others." At my la-
bor I asked if I might give some talks on
everything you can help." He said, "Certainly,
do."

Young "help" we give the youthful
beginner may bring greater musical
rewards, but the "help" with adult
beginners gives an added pleasure and
interest to their lives.



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By ROBERT STOLZ

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